REPORT RESUMES

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A COMPARATIVE STUDY OF GENERAL ART OFFERINGS IN UNIVERSITY OF WISCONSIN EXTENSION CENTERS, STATE UNIVERSITIES, AND VOCATIONAL SCHOOLS.

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THE SCOPE AND EFFECT OF GENERAL ART OFFERINGS, DESIGNED FOR NONPROFESSIONAL STUDENTS OF ART, WERE STUDIED TO IDENTIFY CURRENT PRACTICES IN ART INSTRUCTION AS A PHASE OF LIBERAL EDUCATION. DATA WERE COLLECTED VIA SCHOOL BROCHURES, COURSE OUTLINES, AND ATTITUDE/OPINION POLLS AMONG DEPARTMENT HEADS, STAFF MEMBERS, AND STUDENTS AT INDIVIDUAL SCHOOLS. USING THESE DATA, THE INVESTIGATOR CONDUCTED A COMPARATIVE SURVEY. THE RESULTS SHOWED MANY VARYING COURSE APPROACHES AMONG INSTITUTIONAL GROUPS AND EVEN WITHIN MANY OF THE INDIVIDUAL SCHOOLS, INDICATING A LACK OF COMMUNICATION AMONG SCHOOL FACULTIES AND AN APPARENT FACULTY UNAWARENESS OF THE AUDIENCE THE GENERAL ART COURSE IS TO SERVE. A FUTURE MEETING OF REPRESENTATIVE STAFF MEMBERS OF THE COOPERATING INSTITUTIONS WAS RECOMMENDED. THE MEETING'S PURPOSE WOULD BE TO DISCUSS CURRENT PROGRAMS IN GENERAL ART FOR THE CONTRIBUTIONS EACH INSTITUTION COULD MAKE, AND TO WORK TOWARD A SATISFACTORY DEFINITION OF WHAT CONSTITUTES A WELL-DESIGNED ART COURSE FOR THE GENERAL AUDIENCE. (JH)

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FINAL REPORT

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August 1966

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U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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BUREAU OF RESEARCH

A COMPARATIVE STUDY OF GENERAL ART OFFERINGS IN UNIVERSITY OF WISCONSIN EXTENSION CENTERS, STATE UNIVERSITIES, AND VOCATIONAL SCHOOLS

Project No. 5-8301
Contract No. OE-6-10-272

William J. Leffin

August 1966

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THE UNIVERSITY OF WISCONSIN

Madison, Wisconsin

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I wish to thank Chancellor Lorentz H. Adolphson, of the University of Wisconsin Centers and Mr. Eugene R. Mc Phee, Director of the Wisconsin State Universities for allowing me to contact their respective centers and universities, and also the numerous administrators, departmental chairmen and faculty members of the following listed institutions for providing me with data relative to this study as well as for permitting me to visit their schools to gather supplemental data from their student personnel.

The cooperating institutions are given in alphabetical order, by city location, within school type groupings. *For purposes of keeping the anonymity of the respondents, this listing will not correspond to a numerical identification used in the comparative survey found in the appendix of this report.

University of Wisconsin Centers

1. Green Bay, Wisconsin	(Green Bay Center)
2. Kenosha, Wisconsin	(Kenosha Center)
3. Marshfield, Wisconsin	(Marshfield Center)
4. Menasha, Wisconsin	(Fox Valley Center)
5. Racine, Wisconsin	(Racine Center)
6. Sheboygan, Wisconsin	(Sheboygan Center)
7. Wausau, Wisconsin	(Marathon County Center)

Wisconsin State Universities

1. Eau Claire, Wisconsin
2. La Crosse, Wisconsin
3. Menomonee, Wisconsin
4. Oshkosh, Wisconsin
5. River Falls, Wisconsin
6. Stevens Point, Wisconsin
7. Whitewater, Wisconsin

Wisconsin Vocational Schools

1. Janesville, Wisconsin
2. Green Bay, Wisconsin
3. Madison, Wisconsin
4. Milwaukee, Wisconsin
5. Sheboygan, Wisconsin
6. Stoughton, Wisconsin
7. Wausau, Wisconsin

This survey was initiated in order to study the scope and effect of general art offerings, designed for non-professional students of art in various types of institutions within the State of Wisconsin.

In the beginning it was proposed that the study include all types of institutions beyond high school within the State, but upon reflection regarding the possible scope of such an investigation, it was decided to limit the study to public institutions only. For this reason, it was finally limited to Wisconsin State Universities, Extension Centers and Vocational Schools.

Following this decision, the problem became one of attempting to identify current practices in the teaching of art as a phase of liberal education. This would provide clues to elements of instruction which might be further evaluated, in order to make art instruction, as part of liberal education, more effective in the State at large.

To give meaning to the results of the study, it is necessary to understand the types of institutions which were investigated and from which would be solicited the information on which the study was based.

Wisconsin State Universities are institutions which were initially teacher training schools. Most of them still have this as a primary purpose, but they have paralleled a tremendous growth rate over the past decade, with a corresponding expansion and liberalization of their offerings, so that they now have emerged as State Universities offering degrees in liberal education as well as in teacher training.

The University Centers are two year schools which were begun as University Extension Centers. As in the case of the State Universities, they too have experienced a rapid growth so that today they function as institutions apart from the parent University in many respects. At the same time, the major purpose is to provide a liberal two year undergraduate unit for persons later transfering to the University of Wisconsin either at Madison or Milwaukee, to the State Universities or to other collegiate institutions.

The Vocational Schools in most instances have also experienced this rapid growth, especially in the larger cities. Although they still serve as trade and/or technical schools, many have also increased their liberal offerings to young post high school graduates as well as to their more mature adult audience and are thereby better serving the community as a whole.

Within these types of institutions, the representative schools to be polled were selected on the basis of location and the amount of time available to conduct the study. It was felt that some selection would also be necessary in order to keep the scope of the study realistic. As the investigation progressed, this time element became increasingly more important and it was found that the full impact of the Vocational Schools could not be studied in depth. A factor contributing to this decision to concentrate efforts on the collegiate aspects of the study, was that there was not the same degree of concern for this type of offering in all of the Vocational Schools selected. Early investigations indicated that some communities recognized art as part of their liberal education while others did not. Consequently, some Vocational Schools showed greater concern for art than others. Another factor was that there was not as wide a variety of course offerings within these schools as was first conjectured. Finally, catalog descriptions and discussions with vocational school personnel seemed to indicate that course structures were generally directed toward vocational training needs, or were developed because of avocational interests within the community and were usually of a studio type crafts or painting course. This will be more fully defined later in the study.

The courses to be investigated within the selected school curricula were first identified through catalog descriptions or departmental course listings. By this means, a preliminary categorization was completed of what was conjectured to be general art offerings. This was facilitated through the use of a staff questionnaire.

This questionnaire was to be the instrument which would provide enough accurate information to develop a comparative survey. It was to provide a single pattern of information collection and data categories through which a consistent pattern of information would be provided by cooperating institutions quite different in themselves. From this it was hoped to obtain a descriptive analysis of the programs as they exist in each of the cooperating institutions.

This was to serve as the first phase of the study and attempted to define not only course structure, but also sought to identify how staff and administrative attitudes reflected on this type of offering. Questions pertaining to staff backgrounds, studio specialities, or course load were asked in the hopes of discerning relationships, if they existed, of these factors to general courses in art. Also investigated in this phase of the study were the problems of physical plant, space and budget and how they may reflect on the way, or to what degree this course is offered.

The next phase of the study concerns itself with student interests and the manner in which these interests reflect on general course structure. Its intended purpose was dual in nature. First it was intended to complement the earlier questionnaire. Secondly, it was hoped that it would provide further insights for the cooperating staff members in terms of effectiveness of their present course offerings.

The summary is intended to serve as a comparative survey on a statewide basis, in similar and differing institutions, but which are nonetheless confronted with the problem of offering some art courses to a general audience. The results, it is hoped, will provide information useful in self evaluation by the cooperating institutions on both a comparative and individual basis.

Included are three sources of related literature which indicate several important factors in support of the rationale for this study.

> (a) Ziegfield, Ernest. Art in the College Program of General Education.
>
> Mr. Ziegfield uses "general education" to designate that part of education which is directed toward making man an intelligent, useful, and happy citizen by providing a broader individual and social context within which the student may prusue his more highly specialized and vocational interests.
>
> He points out the great technological change in our culture and the consequent materialistic outlook of the masses, as this technology provides us with more goods and less opportunity for creative expression in our vocations. The so-called "halo-effect" of our faith in science has destroyed our faith in any other area of knowledge, and since aesthetic experience has been discredited as being anti-scientific, it, therefore, is to be avoided by rational and intelligent people.
>
> As college instruction becomes more diversified and specialized, each department becomes more isolated which thereby increases the problem of relating art instruction to the rest of the general education program. As a result of the intellectual push, Mr. Ziegfield found many general art courses are historical (i.e. intellectual) in their format, apart from studio, or the courses were structured around formal concepts which again used an intellectual approach with little or no laboratory experience. Often no distinction was made between specialist and non-specialist in art-offerings, and students interested in art as part of general education or liberal studies have had to take beginning courses designed to launch specialists on a protracted course of study. This type of program is also limiting as it restricts the general student to one area of the arts.
>
> Many of the problems of planning, administration, and teaching are discussed along with the author's concept of the best type of general course. The latter is intended for the majority of students whose interests are not narrowed to a single aspect of art.

He concludes by reiterating the importance of art in the development of a full understanding and appreciation of aesthetic experience as an integral part of free and spontaneous living, which is the ideal of the democratic faith. That aesthetic experience is an essential and integral element in the kind of life to which democracy aspires.

(b) Knox, Alan B. The Audience for Liberal Adult Education, Centers for study of liberal education for adults.

This report initially states that one of the problems of determining the audience for liberal adult education has stemmed from difficulty in clarifying the difference between liberal education courses and vocational courses. Mr. Knox conjectures that the real difference is that liberal education places the emphasis on man as man rather than on man as money maker.

The goal of liberal education is a value question that must be answered by each teacher and administrator for himself, but regardless of what the goal might be, a clientele analysis of backgrounds and interests of potential students would be helpful in a number of ways. First, the information would contribute greatly toward faculty selection and orientation. Second, it courld contribute toward topic selection for the course and could have implications for the design and format employed in the resulting course.

The institutions sponsoring the survey report conducted their own studies to determine an audience description, but each worked independently and therefore used different patterns of information collection, data categories and types of comparison. This placed a severe limitation on the types of conclusions that could be drawn, and from these individual studies, then,only tentative generalizations could be made.

One thing that is evident in this report is that not only the general audience could benefit from a liberal education course (those who understand the relevance of the course or studies as it applies to daily living). A particular potential audience also can be benefited (those who do not realize the relevance of the program issues to their lives).

The report also presents summaries and data from the respective studies and concludes by citing implications of this review. The most important, to me, is that institutions which decide to develop new liberal education programs may, at the same time, increase their understanding of the potential audience, both for the benefit of their own institutional efforts and for the edification of the field of adult education.

(c) Goldman, Freda H. University Adult Education in the Arts. Center for the study of liberal education for adults.

This work was a cooperative document dealing with two important issues: the role of art in American life and the unique educational role of the university.

Cited is the fact that art is on the increase in our culture for many reasons. One of these might be that, in education today, new goals and values arise that place less emphasis on education for productive work and more on personal cultivation for its own sake. Some programs seem to indicate that art can counter poise the narrowing effects of the technological specialization that characterizes our society. Both points, as well as many others in this report can be debated readily, but the fact remains that art interest has and is growing in many institutions which work independently of the university.

The report surveys existing programs in a general way in program prototypes as they appear on most university calendars and is intended as a point of departure for further study and discussion. It continues by pointing out experimentation in programs and it is particularly noteworthy, to me, that mention was made of cooperative efforts among other community agencies to develop new kinds of programs in the arts. Also, almost all institutions provide some kind of supportive services in addition to the regular courses and programs. Miss Goldman lists them in three categories:

1. Producing and performing
2. Appreciation and understanding
3. Supportive (Intended to bring the first

> two together).
>
> The report concludes by emphasizing that across the country, programs have grown not only in size but also in scope, but points out that there are also gaps in programming. Miss Goldman conjectures that the collection of programs is more like a potpourri of improvisations than an organized field of study. There exists at least recognized starting points for any inquiry into guiding principles for an area of study, the nature of the subject itself, and the nature of the institutions that teach it. From investigation of this inquiry should come implications for programming, for establishing hard objectives of programs, for shaping of the content of a curriculum, and for determining patterns of instruction.

Implications within these sources seem to support the contention that there is a need to be met through art in general education, and yet no format to be followed, when and if a course is structured for the general audience. There also appears to be a lack of communication and cooperation between differing institutions concerned with education beyond high school, even though these institutions share the necessity for offering liberal studies.

Using a common informational and evaluative instrument, an attempt has been made to develop a comparative survey within which it is intended to try to meet five objectives.

(a) To identify the kinds of art courses for non majors in Art at each institution in an effort to determine to what extent courses would seem to be meeting student interests, as it applies to art today.

(b) To determine orientation of planning of art courses for the non-professional student. Staff training, course load, student load, physical plant and budget will be considered in light of their effect upon course orientation.

(c) To evaluate the effectiveness of present programs in light of the stated objectives of the institutions, in an effort to determine to what extent courses are fulfilling intended purposes.

(d) To determine whether a program change or addition might interest a greater percentage of the general audience for art as part of a liberal education.

(e) To draw conclusions based on data in order to make recommendations for possible future art programs in general and/or liberal education.

The investigation was begun by securing catalogs, descriptive brochures and course outlines from the cooperating institutions. From these, concise course descriptions were obtained.

This was followed by a letter, seeking the further cooperation of the respective art department chairmen and some members of their staff. This was readily obtained in all but a few schools.

With this positive response, appointments were made and meetings arranged at the schools willing to cooperate in this study. During this meeting, it was possible to explain further the purpose of the investigation and to discuss in general, factors relative to the study.

At this time, it was also possible to leave with the chairman and staff, the questionnaire designed to provide background information concerning the general art offerings. This background information dealt with course structure, staff and administrative attitudes relative to the course or courses presently offered and as these might be changed in the future, and final' student response. Also included were questions concerning relationships of these courses to others both on campus, and in neighboring institutions. This was followed by questions concerning staff training, background, schedules, professional activity and interests. Finally, questions relating to physical problems such as space, budget and community interests were asked in an attempt to see how these factors might affect this type of offering in art.

The response to this questionnaire was most encouraging and informative. Of 22 institutions contacted, all agreed to cooperate and only two did not follow through with responses to the questionnaire or to subsequent requests by letter. From the total requested, 77% responded, and from the final cooperating schools an 85% response was received.

Due to the structure of the questionnaire and the relatively small number of responses called for, the tabulation of the questionnaire addressed to the faculty was done manually. The first tabulation was done on a per school basis. This would point out any differences of opinion concerning this type of offering, as they might exist among faculty within a single institution. Following this, a group summary of the State Universities and the University Centers was completed, so that a comparison might be made of the general art offerings of these two types of institutions. Finally a general summary was obtained which provided an overview of the total response.

After completion of this phase, a second campus visit was arranged for and in some degree, selectively made. The selection was made on the basis of location of the type of institution, and the audience it served. Several Centers and one State University were omitted because they were located near a sister institution that offered a similar program and which was felt to serve a similar type of student population. It was further conjectured that any additional information which might be needed from the cooperating faculty members of the schools not visited could be obtained by telephone. Within the institutions visited for a second time, certain points were clarified through discussions with responding staff members, and at the same time a student interest inventory concerning the general art offerings was conducted by the investigator.

The method used, was to circulate around the campus seeking responses from students in many different areas, although in most cases the majority were gathered in the student unions or outside of the library. The intended purpose was to attempt to approximate a random type of sample, thereby avoiding any specific group biases. In one school, a control sample was used, gathering one set of responses in the student union/lounge, a second set in the library, and a third set from students in varying places within the institution. At a second school, a total response was obtained from students waiting in line to pick up their college yearbooks. A further attempt at gathering a random type sample during this phase of the investigation, was achieved by increasing the percentage of response to a near 10% in the University Centers. It was easier to approach this percentage because of the relatively small population as contrasted to the State Universities.

The tabulating of this phase of the study, was done by computer, through the cooperation of the staff of the social Science Reasearch Institute on the campus of the University of Wisconsin. This inventory was sought as a complement to the earlier staff questionnaire, as well as to provide the cooperating institutions with some insights concerning general student reaction and attitudes towards this type of offering.

The results of the study show that each of the schools polled within the State University and Center Systems was concerned with and did include some type of general offering. The Vocational Schools did not seem to indicate this same concern, although most offered some studio courses which served a general audience.

The structures of the courses were closely related to one another in general format within the entire Center System schools. They were survey - lecture type and closely modeled after similar courses offered by the parent University.

Similar realtionships were evidenced within the State University general offerings, but were not nearly as prounounced, since the formats varied considerably. Within these schools, 72% of these courses were a combination of a studio-survey type of structure, while 14% indicated a straight survey approach and the remaining 14% a straight studio approach.

The Vocational Schools indicated a much different approach. In each of these schools, the relationship was to a need within a well designed vocational program, or to a studio class, offered because of indicated local interest.

The center survey course is consistently a two credit course and is offered each semester. Because it is a lecture course, the class size varied between 35 and 75 students and necessitated offering only one section each term in each of the Centers.

Within the State Universities, four schools indicated that their general art course was two credits, while three offered it as a three credit course. Due to the classes being both studio and survey, the class sizes were dept at between 15 and 25 students each, with an average of 12 sections offered each semester.

The Centers accept the survey credits to count toward an art major, in fact they are required as an aesthetics course requirement for an art major. Only two State Universities indicated that they accepted the credits towards an art major, while three stated they did not and two indicated that they are sometimes accepted.

Of the responding Center faculty, 72% indicated that they felt there was a relationship of their general course to a course or courses offered by similar institutions, or by institutions which are different from their own. Of the responding State University faculty, only 37% indicated some relationship existed, while 59% were of no opinion concerning this matter. All of the Vocational School staff contacted felt there was little relationship of their course structures to courses in all of the types of cooperating institutions, and felt there was no relationship in the audience it served except among other Vocational Schools.

Among all of the respondents, 73% felt that art staff attitudes have had an encouraging effect on this type of offering, while only 62% of the responding art faculty felt that administrative attitudes have been encouraging. At the same time, 23% of the responding faculty were indifferent to this type of offering and 17% felt their administration to be indifferent towards this type of course. It should be noted, that quite often there was a difference of opinion among several faculty members within a single institution. An example of this can be cited in the question relating to a general offering having been abandoned due to faculty and/or administrative attitudes. In one school in which four art staff members had been polled, two of the staff indicated that a general offering had been abandoned while two of their colleagues stated that this type of course had not been discontinued or removed from their program. At a second school, one staff member felt that general art offering had been discontinued, while two responding members of the same faculty indicated that these attitudes had not affected the particular type of offering in this way. This type of inconsistancy can be noted throughout the study and is again cited in the following paragraphs which is concerned with the method employed in the offering of this type of course.

In questions relating to the method, it was revealed that 93% offered this course as an elective. In breaking this down, all of the Center art faculty indicated that Survey as their general course was offered as an elective. In the State Universities, the responding faculties at five of the schools unanimously agreed that a general type course was indeed offered as an elective. In each of the remaining two schools, a difference of opinion can again be cited. In the first school, two faculty members stated that such a course was an elective while one member stated it was not. In the second school, three faculty members countered their colleagues opinion by stating that such a course was offered on an elective basis, while a single member felt it was not.

In reference to the type of person for whom the course was designed, only 52% stated that it was designed specifically for persons not intending to major in art. More specifically, within the Centers, all respondents indicated that it was not, but rather fulfilled the dual purpose of satisfying an art major requirement as well as that of serving as a general elective. In the State Universities the majority view in six schools held that it was developed specifically for non-art majors while one school indicated in total that it was not. Within the various Vocational Schools it depended on the course. Some courses were designed specifically for a vocational training purpose, but the more general studio courses were indeed structured for a general audience.

At the same time, 76% of all respondents in the State Universities and University Centers indicated that a general art course was required of non-art majors. In some schools it was a requirement of the School of Letters and Science, in others a requirement of the School of Education, while in still others it was a general humanities requirements, often times with art being one of three from the areas of art, music and drama that could be selected to satisfy a six credit humanities requirement. It was also found that certain special fields had an art requirement, such as Home Economics, Industrial Arts, Audio-Visual, Reacreation, Special Education, Occupational Therapy and of course, Elementary Education.

It was generally felt that a sufficient number of sections of general art courses were offered, with 83% responding positively. Concerning whether or not the faculties felt more students would enroll if more courses of this type were offered, 31% felt more would, 34% felt more would not, and 35% were of no opinion. When asked whether more would enroll if the format were changed, only 10% thought more would, while 66% felt more would not.

In 83% of the responses, it was indicated that studio courses were often elected by non-art majors. The reasons given varied from 45% who considered interest as the major factor to 21% who felt that it was simply to satisfy a requirement.

In 70% of the responses, more exposure and added facilities were cited as the reason for an increased awareness on the part of the general student audience. In subsequent discussions with responding faculty members, most of them thought that the increasing number of exhibits and cultural activities, along with added class and studio facilities within their institutions were the chief factors contributing to this general awareness. At the same time, community and state activities as well as increased coverage by the mass media were not discounted as being contributing factors to this overall awareness. Surprisingly, only 5% credited the faculty as being the responsible agent for this increased awareness, while 15% felt there has been no increase and 10% held no opinion concerning this matter.

In the remaining few questions concerning the actual offering of a general art course, only 66% of the staff stated that curricular evaluations were done periodically on the basis of accumulated data and records. In a subsequent question, the same number, 66%, stated that student interests were considered in the design or structure of the general art course offered to these students. Opinion was evenly divided concerning a general curricular structure dictating the type of courses offered by the department with 38% stating that it did and 38% stating that it did not. Finally, 69% of the staff felt that this type of periodic curricular evaluation helped to bring about change, with the general consensus being that it helped to increase both the major course offerings as well as the general courses.

In dealing with questions relative to cooperating school faculty, 90% felt that a relationship existed between the types and specialties of the present staff and the present art offerings. In most cases, each staff member was asked to handle a diversity of courses, the exception being in speciality areas such as history. With few exceptions, each staff member was used in the teaching of the basic art courses within an average credit hour load of 9 to 12, and an average contact hour schedule of 18 hours. The average number of different types of classes taught by each staff member was three, and the average number of students in a studio type of course was 15-20, in a survey type from 35-75.

The schedule of classes of the staff in all of the Centers was spread over four days, and all but one of the staff felt that this provided them the opportunity to do scholarly or professional work of their own. Within the State University schools, the schedule of teaching assignments varied from as low as three days in some schools to a spread of some teaching assignments over all five days in others. In the two schools in which the staff was scheduled to teach over all five days, the majority of the staff believed that this schedule did not provide time enough to do professional work in one or more of their chosen art specialties, or at best it provided only limited opportunity, whereas every staff member from the schools scheduled over three or four days felt that they were provided with the necessary time to pursue their professional interests.

Some form of public relations work was engaged in by 94% of the respondents, and 90% indicated that their staff was active in competitive and gallery exhibits, although the percentage of their staff engaged in this type of endeavor was cited as being as low as 25% to as high as 100%.

Only two of the Center staff members felt that they were encouraged to work on advanced degrees, and then only to the M.F.A. which is considered terminal. In line with these questions, only three of the Center Staff felt that the degree was considered as one of the merit criteria for advancement in rank and salary.

Within the State Universities, 72% of the staff felt that they were encouraged to work toward an advanced degree, in most cases only to the M.F.A., but that the Ph.D. would be preferred.

Only slightly less felt that the degree was considered as a merit criteria, with 63% responding positively.

Generally, it was indicated that about 80% of the faculties were active in professional organizations. Of those who were active, 31% were in art oriented organizations, 14% in Education oriented organizations and 52% were active in both, with the remaining 3% also active in an Art History organization. Since most of the Vocational School staff were hired from the local public schools, to handle general classes on a part time basis, they too were active in Art Education oriented organizations and often times in both Art and Art Education.

The criteria used most often in hiring of new staff was earned degrees and studio proficiency and specialty. Only 48% indicated that teaching experience was considered as one of the main criteria and in only 55% of those cases was the level of experience considered important. Less than half of the staff members polled, felt that within their present staff there was one staff member either particularly interested in or suited to teaching a general type course. Only 52% of the respondents felt that their present staff was adequate for teaching this type of course in light of their present staff loads. At the same time, 48% of those polled indicated that they enjoyed teaching this type of class, 14% indicated a dislike for teaching it and the 38% remaining were without an opinion concerning it.

In order to expand this type of general art course, it would require special staff in the opinion of 34% of those polled, while 38% felt it could be done with the present staff. Only 41% of the responding faculty felt that their administration would be interested in expanding this type of course, but 52% indicated that tentative plans concerning future growth provides for expansion of both specialized and general growth wile only 24% felt that the direction was towards specialized offerings.

In the final segment of the questionnaire, the first question sought to find out whether a relationship existed between the physical plant and the general course offering. Two thirds of the respondents indicated there was, and when asked to cite this relationship, 59% cited the need for space.

Referring next to the relationship of the budjet to this type of course, 48% felt the budget to be adequate while 45% felt it was not. Next, 52% of those polled felt there are obvious limitations within their own school concerning this type of course and the reasons given varied from the obvious space and budget problems to others not anticipated. Some of those cited were, lack of adequate slide collection or funding for one, administrative attitudes, staff attitudes and lack of staff. When asked further as to the possibility of initiating or expanding this type of course with present facilities, 52% felt it could not be done while only 24% felt it could. By the same token only 17% of those polled stated that a course of this type had been dropped due to lack of funds or space.

Finally a question was asked concerning community interest in this type of course, relative to possibly starting or expanding of one presently being offered. Only 27% felt there has been some community interest shown in this direction while 38% felt there has been none.

Within the Vocational Schools the relationships were similar to those of the other two types of institutions. Space and funds seemed to pose the biggest problems. The greatest difference to be cited is that within the Vocational system of general art offerings, community interest was the major vehicle for instituting of this type of offering, whereas in the other institutions community interest per se was only minimally indicated as even existing.

The summary of the questionnaire relative to student interests which was used on selective campuses of the University Centers and State Universities includes 895 responses, of which 47% were from male students and 53% from female students. The percentages of the number of students in each class standing were, 43% freshman, 31% sophomore, 16% junior, 9% senior and 1% graduate.

Of the total, 47% indicated they had taken an art course while 53% stated they had not. When asked why they had not taken any, the main reason cited was that it was not required, with 20% responding in this way. Another 9% said they could not fit it into their schedule, 8% said they were not interested, 6% stated they lacked confidence, 3% listed that there were not enough electives open to them, and 2% that the courses were not suited to them. The largest area of response was a general area, given in the questionnaire as "other." Within this category the two main reasons given were that their own major was too demanding, or that they planned to take a course in the future.

When asked how many art courses they had taken, 30% stated one, 9% stated two, 4% stated three and 12% more than three. Within this group only 39% said that the course or courses taken had been required. An Art History oriented course was the type most often elected with 61% of the total. The next type most often elected was Studio with 19%. Survey followed with 12% and finally Methods with only 9%.

As one might expect from a college audience, attitudes toward courses of this type in the majority of the cases was mixed, with 51% having both favorable and unfavorable reactions. Of the remainder, 34% of the total reacted favorably, 8% unfavorably and 7% were indifferent. The following question asked how the format could be changed in order to increase the value of the course for them. The changes most often suggested were to have the teacher show more interest in the course, make the course more interesting, and to employ a more general approach rather than an approach normally used in a course structured for an art major.

A 70% majority felt they would like to see more art courses offered on an elective basis, but only 57% said they would elect one or more if they were. When asked if they would elect one if the format were changed, 48% felt they would, A format change in accord with their own preference, brought a 58% positive response.

Finally it was asked whether a course offering of greater interest to them, would induce them to try to get it into their program. The response to this was 78% stating that they would, with only 13% stating they would not.

Of special note is the fact that the results of the interest inventory from the control groups indicated no appreciable difference in response from those of the others which were more generally gathered. Only one set of the control group has been identified in the Comparative Survey of this student interest inventory, while the others have been given normal identification letters. By this means the reader will be able to see that there was no discernable difference to be cited.

The data gathered from these differing institutions seems to indicate a shared interest in liberal education. Each school in its own way is appempting to meet student interests in art, through some general art offering as well as through more vocationally directed course structures. The data seems to point up the fact that only in the University Centers is a direct relationship among sister schools maintained in the types of courses they offer. The reason for this is simply that they are actual branch campuses of the University of Wisconsin, consequently the courses are modeled after similar courses in the parent institution. In reference to the Centers, if the general offerings are limited to a survey course as is presently the case it means that interested students are limited to a vicarious creative experience only. It is true, of course, that students interested in a creative art experience can enroll in any of the studio courses which are offered in each of the Centers. But, these courses at present are structured as beginning courses for an art major, and would force the student interested in a general art offering to elect a single type of studio experience as well as to place himself in direct competition with potential art majors. Furthermore the students enrolled at the Centers, because of the limited major offerings in certain fields, will find their last two years at a larger school extremely busy in simply satisfying major and minor requirements. Other factors such as graduation requirements, and generally increased social and extracurricular activities will also make their demands.

This places the student at the disadvantage of not having time to take a general art course in the larger school, regardless of how many might be offered or what the degree of their interest.

A relationship of course type was more difficult to arrive at within the State Universities, for as was indicated in the data of this report the course formats varied considerably. Certainly in evidence is the shared concern for an offering of this type. Each school does have some course which they stand ready to classify as a general art offering; but early in the investigation it was quite evident that there is a lack of communication concerning what constitutes a well designed art course for the general audience. Proof of this is found in the fact that some schools offer a general course for two credits, others for three credits, some schools use a combined survey-studio approach while others use a straight studio or straight survey approach. Another less evident difference to be noted, is the acceptance of this type of course as credit towards an art major in some of the schools. Still another factor of considerable importance, is the intrinsic difference which is bound to occur because of the person teaching the course. Certainly background, attitude, philosophy, experience, interest and personality are variables of instruction which can not be ignored. With this number of variable considerations, it is understandable that only 37% of the State University respondents indicated that some relationship existed between the course they offered and courses offered in similar or differing institutions, while

59% were of no opinion concerning this matter.

Due to the audience it serves, the Vocational Schools stood somewhat apart from the other two types of institutions surveyed. The relationship of their general course structures to courses in the other two types of schools would have to be compared to specific studio types of courses rather than to general art courses. The reason for this may be that art courses serving a general audience in a Vocational School are generally developed because of community interest in doing art or craftwork and are avocational in purpose.

In larger cities which are more metropolitan, cultural interests are such that demands are certain to be made for a more scholarly or historical type of course, but in these communities there are other agencies available to handle such requests, such as Art Centers and University Extension services. Smaller communities or industrial communities generally make fewer demands for cultural background courses, so that either demands are too few to warrant servicing these requests, or the courses are too difficult to staff locally. Most often nearby larger communities are able to satisfy the needs of those who are truly interested in an offering of this type.

It was of special interest for me to note that within schools charged with the responsibility of providing a liberal education, of which art is certainly a part, only 66% of the respondents indicated that student interests were considered in the design and structure of the general art course offered to them. Only 52% stated that it was designed specifically for non-art majors, and again only 66% stated that curricular evaluations were done periodically on the basis of accumulated data and records. Further investigation revealed that even some of the 66%, when asked more specifically how these evaluations were done, admitted that it amounted to nothing more than a departmental discussion during a meeting when sundry other business matters were also on the agenda. Depending, of course, on how often this was the extent of effort given to a curricular evaluation, it raises some doubts concerning the validity of this type of endeavor.

In the questions relative to the staff of the cooperating institutions, it was generally noted that within the Centers and State Universities the main criteria looked for in the hiring of new staff were the degree and background of the individual including a cursory personality evaluation by some of the staff at the time of being interviewed, and the proven studio proficiency and specialty of the individual. In none of the schools was I made aware of a person who had been employed because of his skill in handling a general art course. In fact, less than half of the staff members polled felt that among their present faculty members there was one staff member either particularly interested in or suited to teaching a general type of course. This is somewhat regrettable when we note that each Center offers this course each semester, and the State Universities offer an average of 12 sections of this course each semester. Furthermore, 48% of the faculty members polled stated that they enjoyed teaching this type of course, but in talking to some further concerning this, they were also ready to admit that they enjoyed teaching their specialties more and simply accepted the general course as a diverse teaching assigment and one of the crosses they had to share along with almosteveryone else on their staff. If this were proved to be the attitude of the majority of persons charged with teaching a class of this nature, it would seem to point up the fact that institutional objectives in terms of providing a liberal education and the responsibilities of the respective staff members in meeting these objectives and incorporating them into departmental and individual objectives have not been defined clearly enough.

Another area for consideration in this discussion is that the nature of the differing types of institutions cooperating in this study would lead one to expect a variance in the response to different segments of the investigation, but the two factors which appear to stand out are the inconsistency in the statements of some of the respondents and the difference of opinion among staff members within a single institution to questions which could be answered by a thorough investigation of the institution's catalog. Both of these factors seem to indicate a lack of awareness on the part of some staff to the responsibilities of their own departments in terms of institutional objectives, which all schools must include as one of their tenets, namely that of providing the opportunity for a liberal education and in which education through art should certainly be included.

In looking at the study from the standpoint of the student interest inventory as a complement to the staff survey, several obvious differences of opinion can be noted. Only 31% of the staff which were polled felt that a greater percentage of the students would enroll in a type of general art course if one would be offered. When the students were asked if they would elect more courses in art if more were offered on an elective basis, 58% stated that they would.

Another difference was noted in the area concerned with format change. When the faculty respondents were asked whether they felt more students would enroll in the general course if the format were changed, only 10% said yes. When the students were asked this same question, 48% stated that if the format were changed they would elect one of the courses, and if the format change was in accord with the students preference, 58% of the total said they would elect the course. It might also be added that the two areas of change most often suggested by the students were more studio and more art appreciation. In breaking this down, 32% suggested a combination of several approaches, while only 6% preferred more lecture and 8% more Art History.

It might be pointed out that there seemed to be a lack of understanding on the part of the students polled, concerning the difference between a survey course and an Art History course.

In the Centers where no specialized areas of Art History courses were offered but a survey of modern art was, the students indicated that the course they had taken was Art History oriented rather than survey oriented. In one instance the percentage difference was 83% stating it was Art History oriented to only 4% saying it was survey oriented. This can not be stated as fact, but it would appear as though this lack of understanding might exist in the State Universities as well. The reason for this could be due to the fact that most State Universities offer only survey-type Art History courses or general background courses rather than in-depth type of Art History courses. Limited staff in this area and possibly an insufficient slide library are certainly factors which must be considered in the type of course they are prepared to offer. In any case, the ability to differentiate between the two types of courses seemed to be limited in both types of institutions. The final summary of both types of institutions gives the response difference as 61% saying it was Art History oriented and only 12% saying it was survey oriented.

The final significant difference between staff opinion and student opinion was noted in the area relating to student interest considerations. It was mentioned earlier that only 66% of the faculty respondents felt that student interests were considered in the design or structure of the general course offered to them. When the students were asked if an art course were offered of greater interest to them, would they try to get it into their program, 78% of the total responded that they would, while only 13% said they would not. This would appear to indicate that student interests were not considered in enough depth in structuring of the courses to be offered to them. It would seem that this could be done without sacrificing the instructional objectives, but not without first understanding the audience the course is to serve.

Of course, it is expected that some staff member will take this as a personal affront and counter these statements by declaring that his particular studio proficiency and training should permit him to be involved with teaching art majors only, and as a studio specialist he should not be expected nor does he desire to be involved in courses in liberal education. What this person is pointing up is a lack of understanding concerning the overall responsibilities of his department, as well as underestimating his effect as a teacher. Art departments and/or art programs in the types of institutions investigated have all been responsible for some form of liberal education in the courses they offer. This is not intended as an excuse for anyone, but one reason for a degree of ambiguity on the part of some staff could be recognized. That was that some of the general art course structures seemed to be passed down from a time when they were started as a requirement for elementary education majors. Generally this type of course seemed to be somewhat involved with a methods approach for teaching rather than concepts on how an adult should approach the arts.

At the same time, it should be general knowledge to art staff members that the majority of art majors at the undergraduate level do not continue as studio performers on the professional level even though their learning was directed towards this type of activity. By the same token those with effective training in art will continue in their art interests in their own lives, civic responsibilities and possible positions of leadership they may assume.

If the studio teacher, art educator and art historian becomes more fully aware of this responsibility which everyone in art shares, he should gain a better understanding of the purpose of an art course designed for the general audience. With this knowledge of purpose, should also come a better understanding of the need for a course of this general nature, to be developed in line with and at the level of interest of the general audience, and finally taught in a way which will permit the greatest degree of growth and concept development. It will not produce an artist, but it will permit the implications of education through art to be felt by everyone involved in taking this course.

The conclusions of the study point up the fact that each type of institution had characteristics of its own, which set it apart from the other two types of institutions cooperating in this investigation. At the same time, each of these differing institutions seemed to indicate a shared interest in liberal education and in its own way attempted to meet student interests in art through some general art offering as well as through more vocationally directed course structures.

The lack of a format was evidenced by the varying approaches used as general art offerings. Consequently relationships were difficult to discern except among similar institutions and even within sister schools a variety of structures were observable.

A difference of opinion was expected from staff members of different types of institutions relative to certain questions, but all through the study differences of opinion can be noted among colleagues within a single institution. Along with this, certain inconsistancies of response can also be cited. One would have to conclude that either some staff members are not being honest in their response or else they are not fully aware of what constitutes a general art offering, either apart from or within their own department.

Another factor which seems to have great relevance in terms of the study is the apparent lack of communication. By this I do not only mean among differing or similar institutions, but also among faculty and students since the results of the study shows quite a difference between what the faculty thinks are student interests, and what the students themselves indicate to be their interests.

The implications of the study would seem to suggest four courses of action which might be followed in an attempt to clarify the role of art in liberal education in terms of a general course structure.

The first facet of the problem for consideration is the apparent lack of communication among the respective school faculties of the State Universities, as well as among the art staffs from differing as well as other similar institutions. This should not be misconstrued as a suggestion on my part that freedom of action should be denied the staff member charged with the responsibility of teaching a general art course, or that respective school faculties should not create distinctive curricular patterns. Certainly each institution is an entity in itself, with characteristics of its own, and this should never be denied. By the same token one cannot see the justification for a provincial approach to a curricular issue involving this phase of liberal education. Just as it is hoped that this study will aid each institution in a self evaluation, so might increased interaction aid in this matter and possibly even bring about curricular change and the eventual establishment of a format to serve as a general guide in the teaching of this type of course.

This form of interacting and increased communication might also facilitate the search for solutions on the part of the respective institutions to general problems of lack of space and limited budget. The study seemed to indicate that this is no less the problem for the Vocational Schools as it is for the other two types of cooperating institutions.

Therefore it would seem that a great deal could be gained in the way of general and specific curricular insights by increased interaction on the part of representative art staff from differing as well as similar institutions. As long as each type of institution admits to sharing an interest in liberal education, it provides an opportunity not only to share in one anothers problems but also allow for a group of art persons with a diversity of backgrounds, interests and experiences to arrive at a satisfactory definition of what constitutes a well designed art course for the general audience. This definition could then serve to clarify the role of art in liberal education in terms of a general course structure at the same time providing complete freedom in developing objectives for the specific audience each institution serves.

This brings us to the next step, namely that of attempting to identify the specific audience the course is to serve. Unless the person charged with teaching the course is brought to a full understanding of the types of persons he is working with, their interests, backgrounds and reason for enrolling in the course, I would think it would be next to impossible to define objectives for the class.

The study indicated that student interests are not always considered in course structures and that a difference of opinion existed between what the staff thought the students interests might be and what the students indicated their interests to actually be. Another fact pointed out in the study was that in some cases art majors enrolled in general art courses and in other instances general students who were simply interested in art, enrolled in studio classes designed for art majors. In either situation, the need for audience identification would seem to be of primary concern in the determining of realistic objectives for the particular type of class and the audience this class is to serve.

Another implication is concerned with need for more concerted effort to be given to periodic curricular evaluation of this type of offering. This evaluation should be based on accumulated data and records, as well as contributions the staff might make from personal observations or experiences gained in teaching of these classes. The results of the study indicated that only 66% of the staff felt that this type of evaluation was done periodically. In discussions with some of the respondents concerning this segment of the study, it was indicated that the justification for the existence of some course structures was based more on inheritance than on need established through careful evaluation. Proof of this is lacking, but the fact that certain staff members feel this way, would seem to point up the need for a more careful evaluation.

The final implication would suggest that a purposeful effort needs to be made to lure someone qualified from within the present staff or hire someone from outside, whose chief responsibility or perhaps only responsibility would be towards this type of class. He would have to be ready to assume a position of leadership in the structuring of this type of course specifically for the institution he serves. He would not only take into account the general audience, but also examine closely the values inherent in the experiences given by the studio and general survey courses and finally do a more specific in-depth investigation of the potentials for a general art course. In short, the structure of the present courses, such as are touched upon in this study, as well as any other possibilities, should be examined for the contributions they can make and for the liberalizing effect they may serve. This type of survey of possibilities has been accomplished in studio areas. Specialists have certainly been lured, and potentials of the present course structure as well as future possibilities have been examined, while the general art offering has remained a peripheral chore.

Each one of these suggestions is intended to complement those of the other three and in no way are intended to point up the negative aspects of any specific program. Rather, it is hoped that the stated implications, just as the comparative survey and body of the report will aid in a self evaluation by cooperating as well as any other interested institutions, which ultimately could result in improvement in art programs for liberal education in the state at large.

This investigation was initiated in order to study the scope and effect of general art offerings, designed for non-professional students of art in various types of institutions within the State of Wisconsin. The problem was one of attempting to identify current practices in the teaching of art as a phase of liberal education. From this it was hoped to develop a comparative survey which would aid in a self evaluation by the cooperating institutions. This survey would provide clues to elements of instruction which might be further evaluated, in order to make art instruction, as part of liberal education, more effective in the state at large.

An attempt was made to try to meet five objectives which are herein listed.

(a) To identify the kinds of art courses for non-majors in art at each institution in an effort to determine to what extent courses would seem to be meeting student interests, as it applies to art today.

(b) To determine orientation of planning of art courses for the non-professional student. Staff training, course load, physical plant and budget will be considered in light of their effect upon course orientation.

(c) To evaluate the effectiveness of present programs in light of the stated objectives of the institutions, in an effort to determine to what extent courses are fulfilling intended purposes.

(d) To determine whether a program change or addition might interest a greater percentage of the general audience for art as part of a liberal education.

(e) To draw conclusions based on data in order to make recommendations for possible future art programs in general and/or liberal education.

The investigation was begun by securing catalogs, descriptive brochures and course outlines from the cooperating institutions. From these, concise course descriptions were obtained.

Subsequent letters sought further cooperation of the respective art department chairmen and some members of their staff. Following a near total positive response, meetings were arranged at the schools willing to cooperate in this study. At this meeting further explanations relative to the purpose of the investigation were given, and it was also possible to leave with the chairman and staff a questionnaire designed to provide background information concerning the general art offering.

This information dealt with course structure, attitudes of persons involved with the course, and relationships of these courses to others both on campus and in other institutions. Also included were questions concerning backgrounds and interests of the staff and relationships of physical problems to the course. The response was most encouraging and informative.

After completion of the first phase of the study, a second campus visit was arranged for, during which added information was obtained from the staff, and a survey was conducted of student interests in art by means of another questionnaire.

Following the tabulation of both sets of information a comparative survey was developed to show the results of the study. The results gathered from these differing institutions seemed to indicate a shared interest in liberal education although varying approaches were noted in the groups of institutions as well as in many of the individual schools. The relationships of course type were more readily discernable among sister schools, particularly in the University Centers where the courses are modeled after the parent institution.

It appeared evident that there is a lack of communication among the varying schools polled and no format available relative to what constitutes a well designed art course and which could serve as a guide in structuring this type of offering. This lack of communication is also evidenced by the difference of opinion among colleagues within a single institution and which can be noted throughout the study. Also to be noted is the difference between what the faculty thinks are student interests, and what the students themselves indicate to be actually their interests.

The main criteria used in hiring staff was given as degree and studio proficiency and it was generally felt there was a relationship of staff to the types of courses offered. The majority of staff attitudes towards a general art course were encouraging and were indicated as being shared by most administrators.

The major physical problems of space and budget were generally held to exist and community interest for this type of offering was indicated in few of the responses apart from the Vocational Schools which seem to structure their general courses around this type interest.

The student responses did not vary appreciably overall, even though the schools attended by these students varied considerably.

The implications inherent in this study would seem to point to four factors which might warrant a more careful consideration in the self-evaluation by the cooperating institutions, in an attempt to clarify the role of art in liberal education in terms of a general course structure.

The first, is the apparent lack of communication among the respective school faculties as well as among the art staffs from differing as well as similar institutions. Another is the possibility of not identifying accurately enough, the audience the general art course is to serve.

The third implication is concerned with a more purposeful effort being given to periodic curricular evaluations based on accumulated data and records. Not to be excluded in this type of evaluation are the insights and recommendations of the staff presently involved in this type of course.

The final implication would suggest employment of a qualified person to assume leadership in structuring this course for the particular general audience his institution serves.

A recommendation for further action relative to this study centers on the hope for someone to assume the responsibility for, and actually institute the action necessary in calling a meeting of representative staff members of the cooperating institutions. Its purpose would be to discuss current programs in general art for the contributions each can make, and to work towards arriving at a satisfactory definition of what constitutes a well designed art course for the general audience.

Insights gained through this type of meeting could aid in the institutional self evaluation and increase the possibility of making art instruction in liberal education more effective in the State of Wisconsin and to ultimately serve as a model for other states sharing this interest.

YES NO NO OPINION

A.

1. Is there a general art course offered in your school? ___ ___ ___

   (a) Course Title ________________
   (b) Course Number ___, No. of Credits ___

2. Is there more than one section offered? ___ ___ ___

3. How many?__________________________

4. Are there other courses of this type offered? ___ ___ ___

5. How many?_________________________

6. Are these courses offered each semester? ___ ___ ___

7. Do they satisfy beginning art course requirements for students intending to major in art? ___ ___ ___

8. What is the course structure or format most closely styled after?

   (a) Survey _____ (b) Art Methods _____
   (c) Studio _____ (d) Academic ________
   (e) Other (If a combination of several, please state which.) ____________________________________

   ____

9. Is there a relationship (analogous or other) in your general course structure, to a course or courses offered by similar institutions, or by institutions in your area which are different from your own? ___ ___ ___

10. Please cite this relationship ______________________________

    ____

11. Has the increase in student population caused any appreciable change concerning the general art course being offered? ___ ___ ___

12. In what way? ____

YES NO NO OPINION

13. Have staff attitudes and philosophy had an effect on this type of course being offered? ___ ___ ___

14. Have they been encouraging ___, indifferent ___, discouraging ___?

15. Have administrative attitudes had an effect? ___ ___ ___

16. In what way? ____

____

17. Have any general art programs been recently discontinued due to either or both of the aforementioned attitudes? ___ ___ ___

18. How do plans for the immediate future affect existing general course offerings in your school? ________________________________

____

B.

1. Is a general art course offered as an elective course? ___ ___ ___

2. Which one? ____

3. Has this course been developed specifically for persons not intending to major in art? ___ ___ ___

4. Is a general art course required of non-art majors? ___ ___ ___

5. Which one? ____

6. Is a sufficient number of sections of these courses offered to satisfy the interests of all students wishing to enroll in such a course? ___ ___ ___

7. Do you feel a greater percentage of the students would enroll in a course of this type if more were offered? ___ ___ ___

	YES	NO	NO OPINION
8. Do you feel more would enroll if the format were changed in some way?	___	___	___
9. In which direction? More studio ___, more methods ___, other ___?			
10. Are any art courses designed specifically for Elementary Education majors?	___	___	___
11. Is this course required of all Elementary Education majors?	___	___	___
12. Are any courses designed specifically for, and required of, Secondary Education majors?	___	___	___
13. Are any courses required of students in other fields?	___	___	___
14. Which fields (eg. Home Ec., Occupational Therapy, etc.)? ___			
15. Is more than one course required in any of these fields? How many? ___	___	___	___
16. Are there any methods courses offered?	___	___	___
17. For Majors in what fields other than art? ___			
18. Are art teaching methods courses often elected by students other than the ones for whom the course was designed?	___	___	___
19. Are Art Major courses in studio often elected by non-art majors?	___	___	___
20. Why? ___			
21. Which courses are most often elected? ___ ___			
22. Do you feel there is an increased awareness or interest on the part of the general college student			

	YES	NO	NO OPINION
towards visual and plastic arts?	___	___	___
23. What caused this increase? More exposure ___, added facilities ___, other ___?			
24. Are student interests considered in the design or structure of the general course offered to them?	___	___	___
25. Does a general or usually accepted curricular structure dictate the types of courses offered by your department?	___	___	___
26. Are departmental curricular evaluations done periodically on the basis of accumulated data and records?	___	___	___
27. How often? ___________________________			
28. Has this type of evaluation brought about any changes concerning a general art offering in the past three years?	___	___	___
29. In what way? ___________________________			
C.			
1. Is there a relationship of art offering to the types and specialties of your present staff members?	___	___	___
2. Is each staff member asked to handle a diversity of courses?	___	___	___
3. Are all staff used in teaching of the basic art major courses?	___	___	___
4. How many credit hours is each staff member responsible for? ___________________			
5. How many contact or class hours does each staff member then have? ________________			
6. How many different types of classes does each staff member teach? (eg. Beg. Design, Adv. Design, Beg. Sculpture,			

YES NO NO OPINION

Drawing, etc.) ______________________________

____

7. How many students in an average class? ______________

8. What is the spread of classes in the week's time schedule? (eg. All classes on M/W/F, none on T/Th, or M/W/F A.M., T/Th P.M. etc.) ______________________________

____

9. Does the schedule of each staff member provide an opportunity to do scholarly work of one's own such as writing or the opportunity to work professionally in one or more art media? ___ ___ ___

10. Does the staff engage in public relations work such as speaking, conducting workshops, exhibiting locally, etc.? ___ ___ ___

11. Is your staff active in competitive art shows and gallery exhibits? ___ ___ ___

12. What percentage of staff actively compete? ______________________________

13. Is the staff encouraged to work further on advanced degrees? ___ ___ ___

14. Are these endeavors used as one of the merit criteria for advancement in rank and salary? ___ ___ ___

15. Is your staff active in professional organizations? ___ ___ ___

    (a) Are they generally art oriented or education oriented? ______________________

16. Which ones? (eg. NEA, WEA, WAEA, NAEA, AAUP, AM FED TEACHERS, WIS. DES. CRAFTSMAN, WIS. PAINTERS & SCULPTORS OR OTHERS ______________

____

YES NO NO OPINION

17. What criteria are used in the hiring of new staff members? ____________________

18. Is teaching experience considered as one of the main criteria? ___ ___ ___

19. Is the level at which this experience was gained considered important? ___ ___ ___

20. What training or preparation are expected or looked for in new staff? ____________________

____

21. How important is this to the staff or committee in considering an applicant for the position open? ____________________

22. Is there presently any one staff member who might be particularly interested in, or suited to, teaching a general type of course? ___ ___ ___

23. Is the present staff adequate for teaching this type of course, speaking now in reference to present class load? ___ ___ ___

24. Do you have any special feelings toward the teaching of this type of course? (eg. Would not like to teach it, no need for it, etc.) ____________________

25. Do you feel the administration would be interested in expanding this type of course offering as a general elective? ___ ___ ___

26. Do you feel that expansion of this type of offering would call for hiring of a special staff member to teach this course or would you think the present staff would be willing to handle it? ____________________

27. Do tentative plans concerning growth or advancement allow for expansion of all aspects of your program including general art offerings or is there

	YES	NO	NO OPINION
a tendency toward expanded specialized course offerings? at the expense of general course offerings? ________________________________			
____			

D.

	YES	NO	NO OPINION
1. Is there a relationship of the physical plant to a general course offering? (eg. No space, space not suited to this type, etc.)	___	___	___
2. Which ones? ________________________________			
3. Is the budget adequate to provide for this type of course being offered through your department?	___	___	___
4. Are there obvious limitations in your institution concerning this type of course offering?	___	___	___
5. If so, what are they? ________________________________			
____			
6. Do plans concerning the immediate future make any provisions for this type of course being offered?	___	___	___
7. Has any community interest been shown for expanding or starting this type of course?	___	___	___
8. Do you feel your present facilities would allow for initiating or expanding this type of course offering? (Staff availability is not to be considered in your answer.)	___	___	___
9. Has a general art offering been recently abandoned due to lack of funds or for lack of space?	___	___	___
10. Which reason? ________________________________			

11. If you care to comment further on any segment of this type of offering, do so here ____________________

____

____

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UNIVERSITY OF WISCONSIN
DEPARTMENT OF ART & ART EDUCATION
STUDENT INTEREST INVENTORY CONCERNING ART OFFERINGS

SEX: MAJOR: MINOR:
Male___ Female___ _______________ _______________
LEVEL:
Freshman___ Sophomore___ Junior___ Senior___ Graduate___

1. Have you taken any art courses while you have been enrolled in this school?

2. If you have not taken any art courses, can you state why you have not?
Not required___ Lack confidence___ Not enough electives___ Not interested___ No course offered for a person with little experience___ Not interested in the types of electives open to me___ Could not fit it into my schedule___ Other (Please explain) ________________________________

3. How many art courses have you taken? 0___1___2___3___ More than 3___

4. Were any of these courses required? Yes___ No___

5. Which course? ________________________________

6. Was this course -- Studio oriented___ Academically oriented-(Survey)___ Methods oriented___ Art History oriented___
(If a combination of several, check the applicable two or more.)

7. What was your reaction to this course?
Favorable___ Unfavorable___ Indifferent___

8. How could this course format be changed in order to be of more value to you? ________________________________

9. Would you like to see more art courses offered on an elective basis? Yes___ No___

10. Would you elect one or more if they were? Yes___ No___

11. If you would not, could you check why not?
Too much work___ Not enough electives___ Not my interest___ Too easy___ Too much like academic electives___ No practical use___ Other (Please explain) ________________________________

12. If the format were changed or different, would you elect one?
Yes___ No___

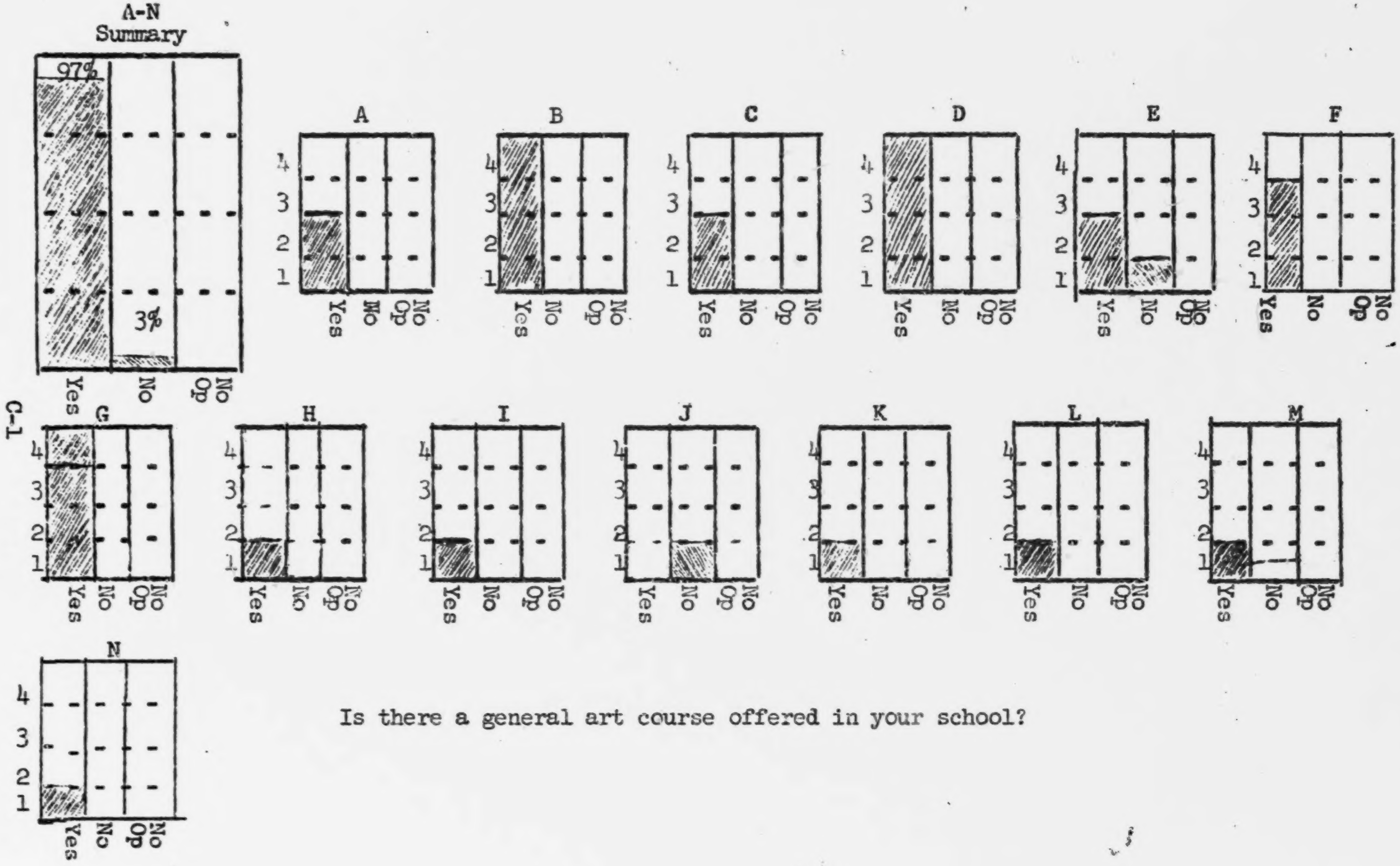
13. If the format were changed, in what way would you prefer the change to be made? More studio___ More lecture___ More history ___ More art appreciation___ Other (Please explain) _________

____

14. If the format change was in accord with your preference, would you be more likely to elect additional art courses?
Yes___ No___

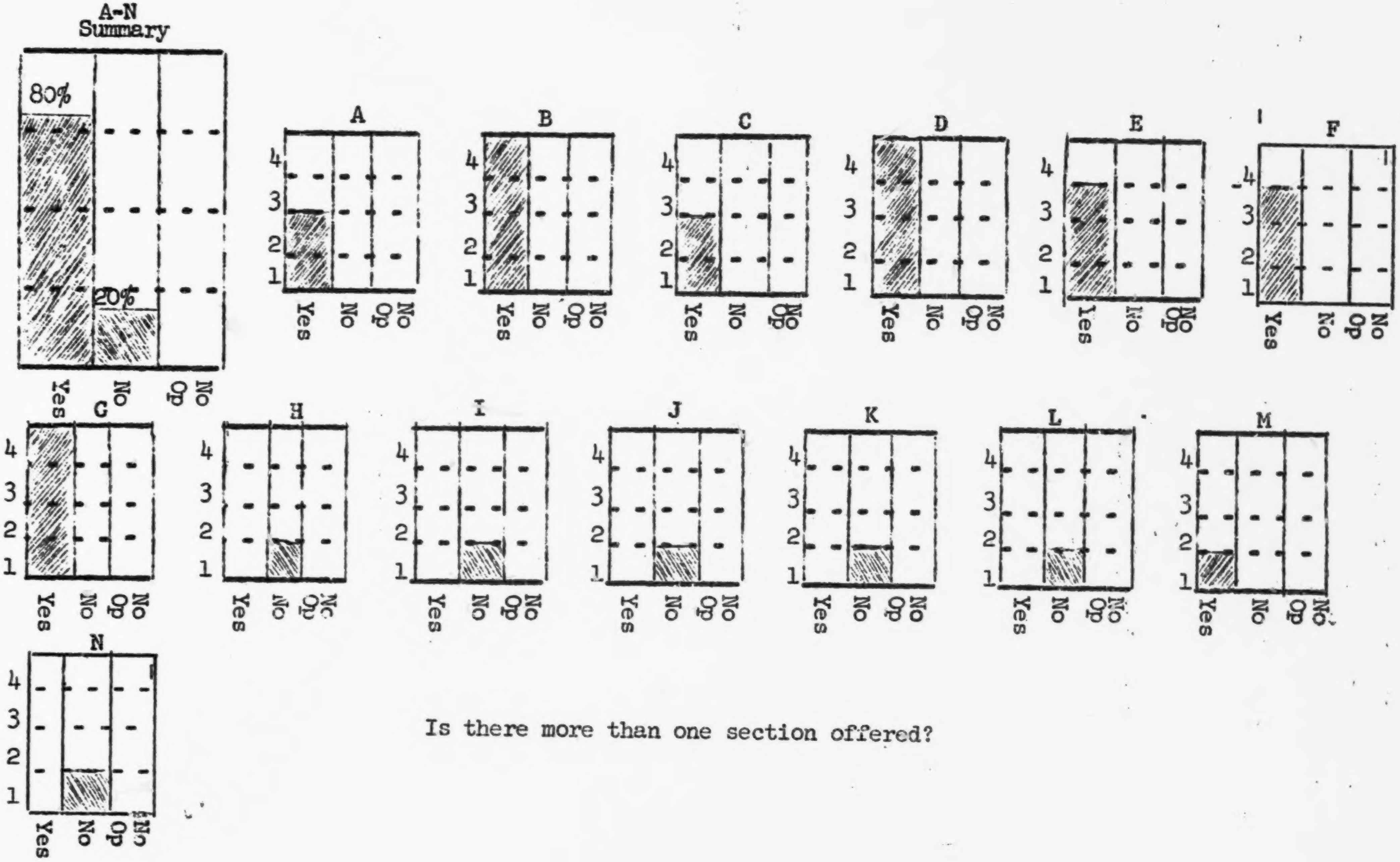
15. If an art course were offered of greater interest to you, would you try to get it into your program? Yes___ No___

Thank you for your cooperation in this project.



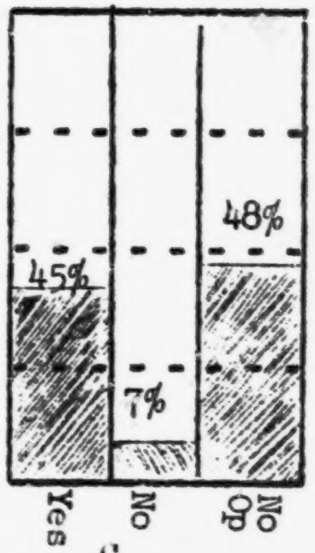
C-1

Is there a general art course offered in your school?



Is there more than one section offered?

A-N
Summary



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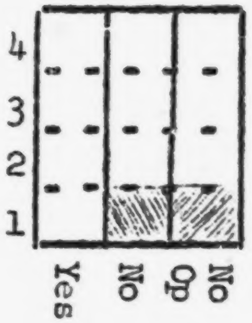

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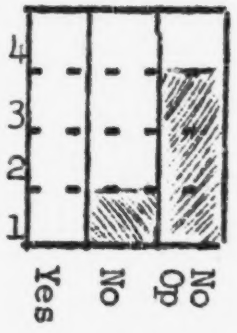

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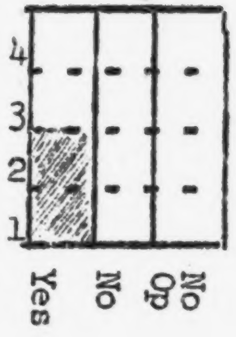

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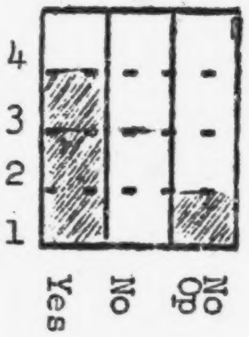

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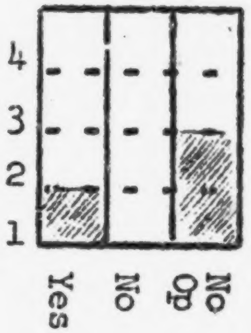

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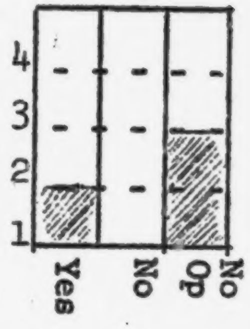

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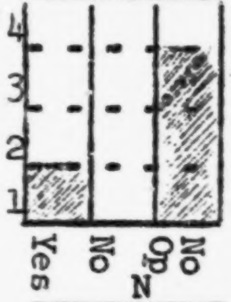

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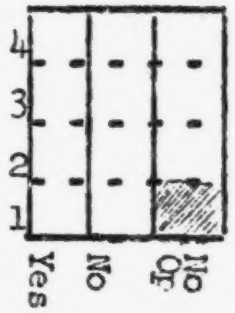

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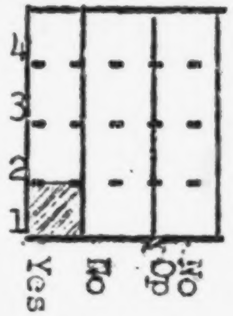

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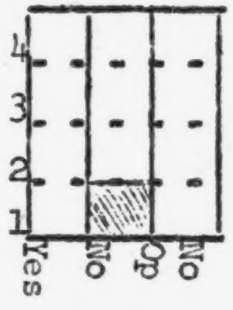

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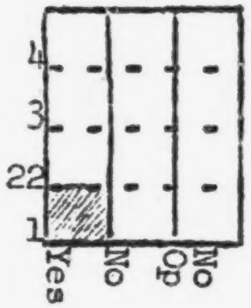

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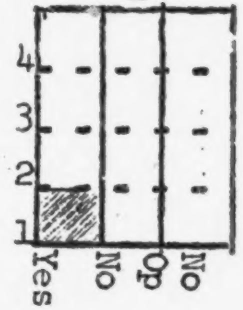

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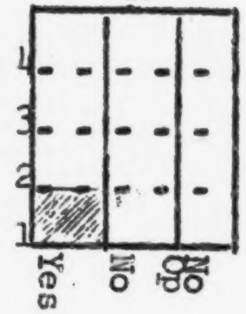

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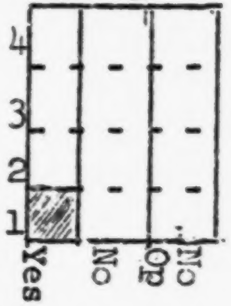
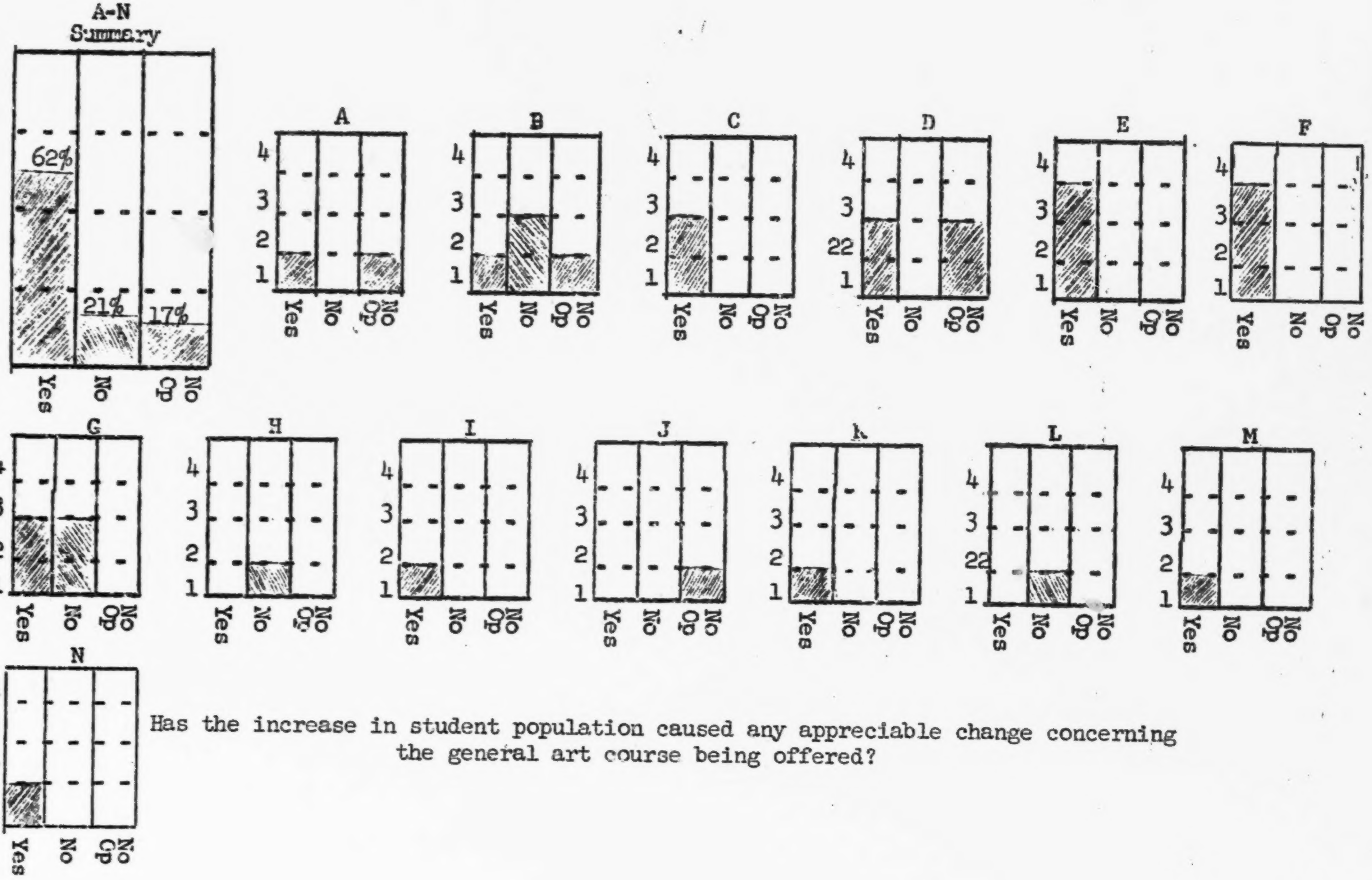
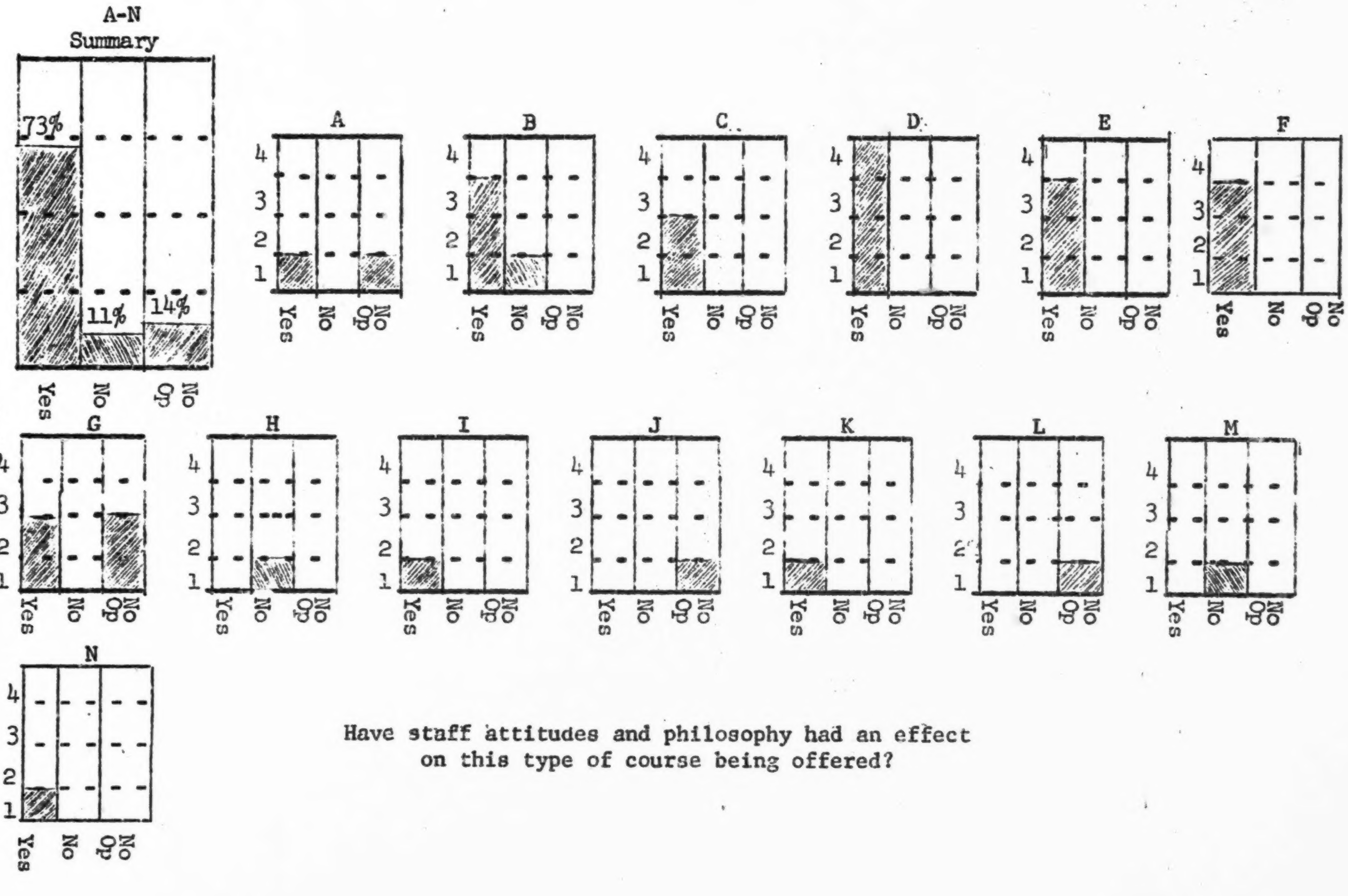


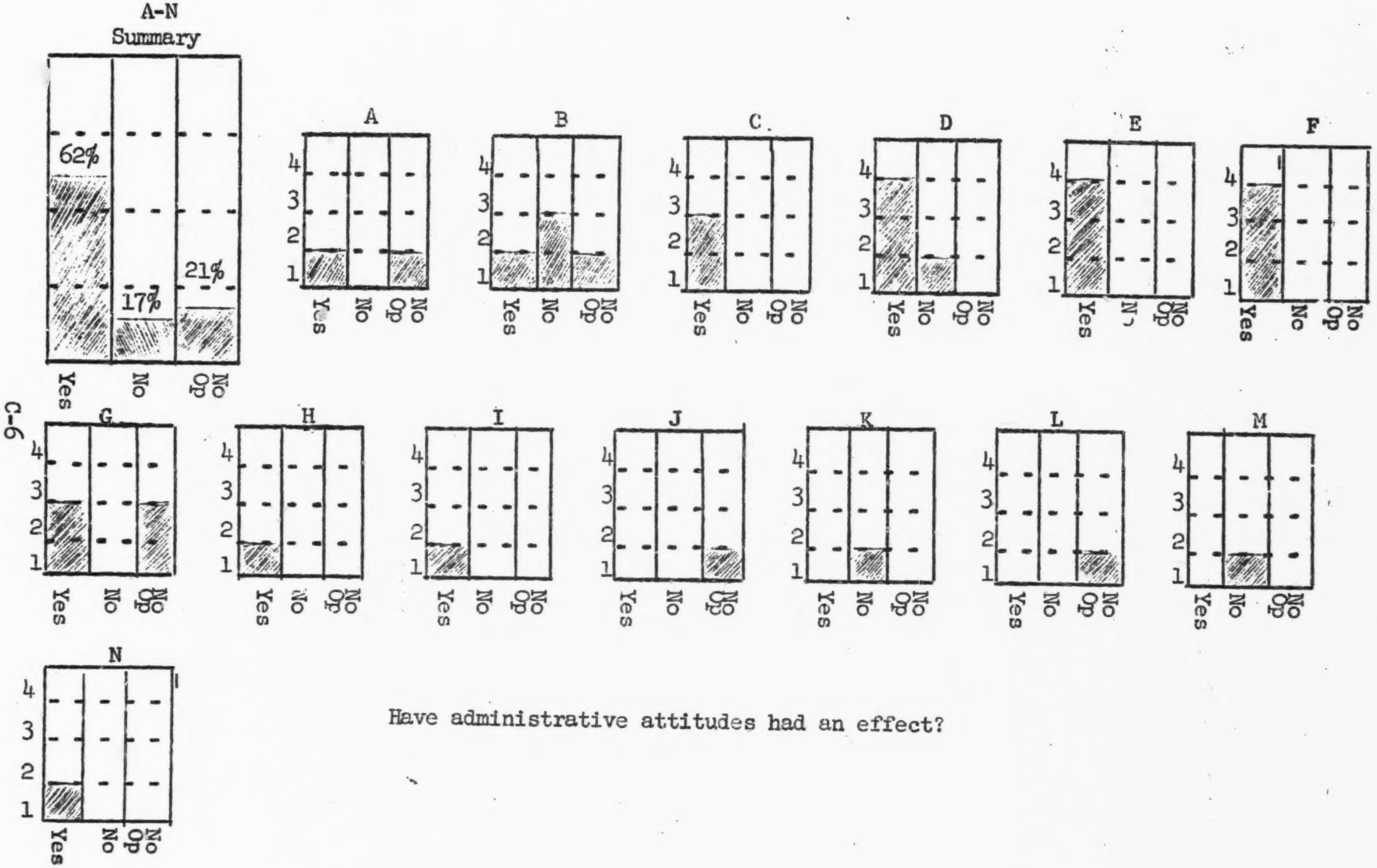
Is there a relationship (analogous or other) in your general course structure,
to a course or courses offered by similar institutions,
or by institutions in your area which are different from your own?



Has the increase in student population caused any appreciable change concerning the general art course being offered?

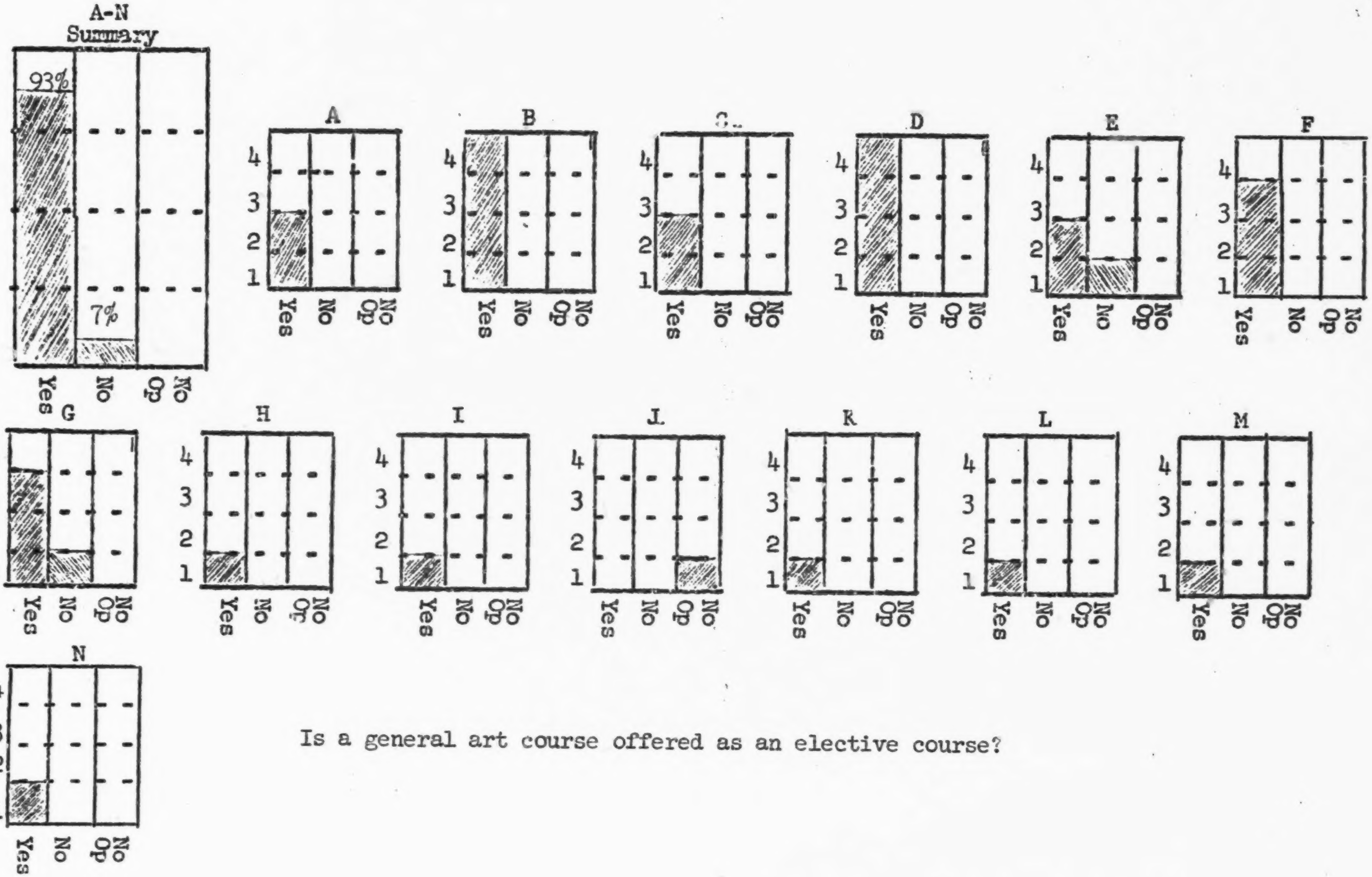


Have staff attitudes and philosophy had an effect on this type of course being offered?



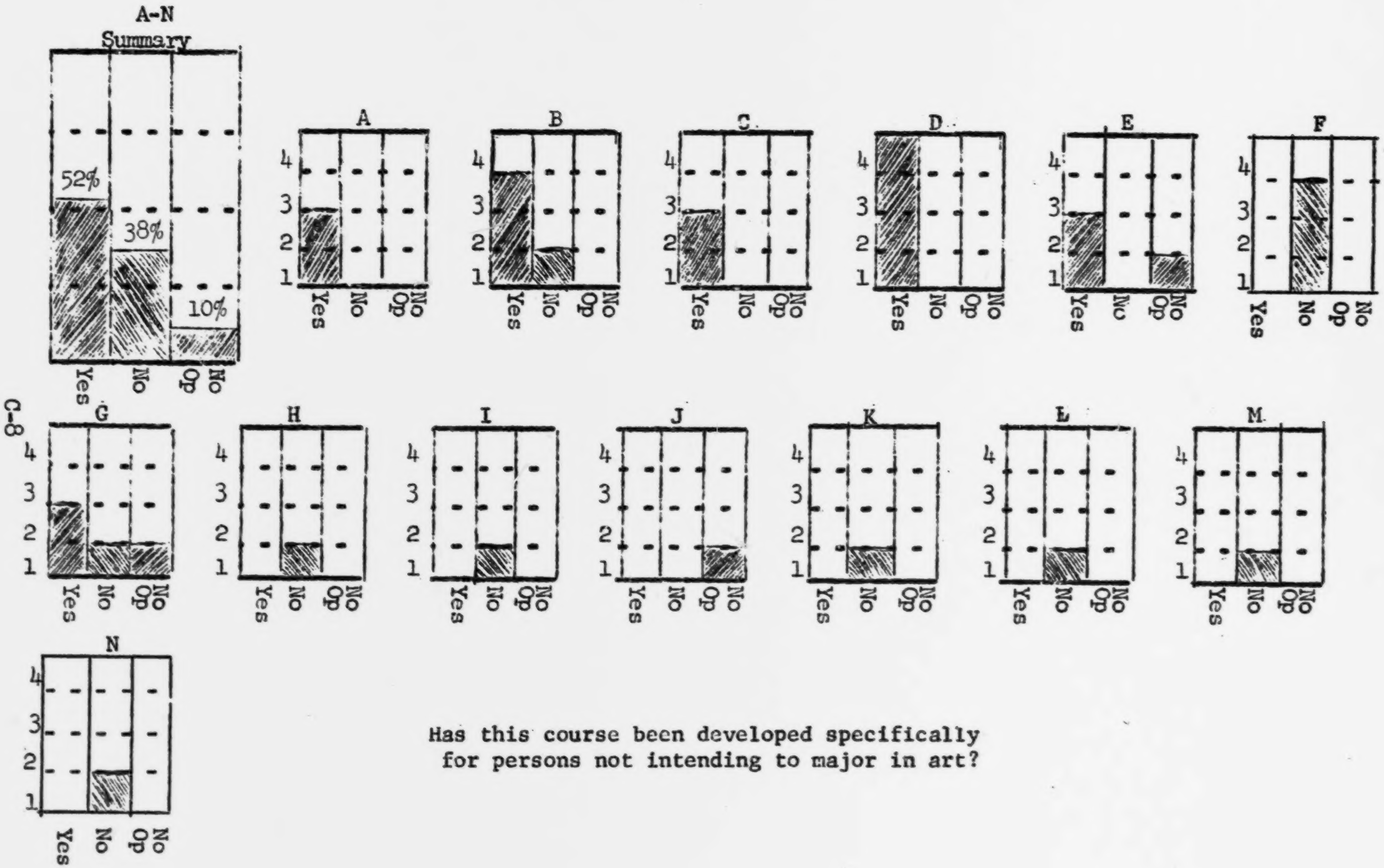
Have administrative attitudes had an effect?

C-7



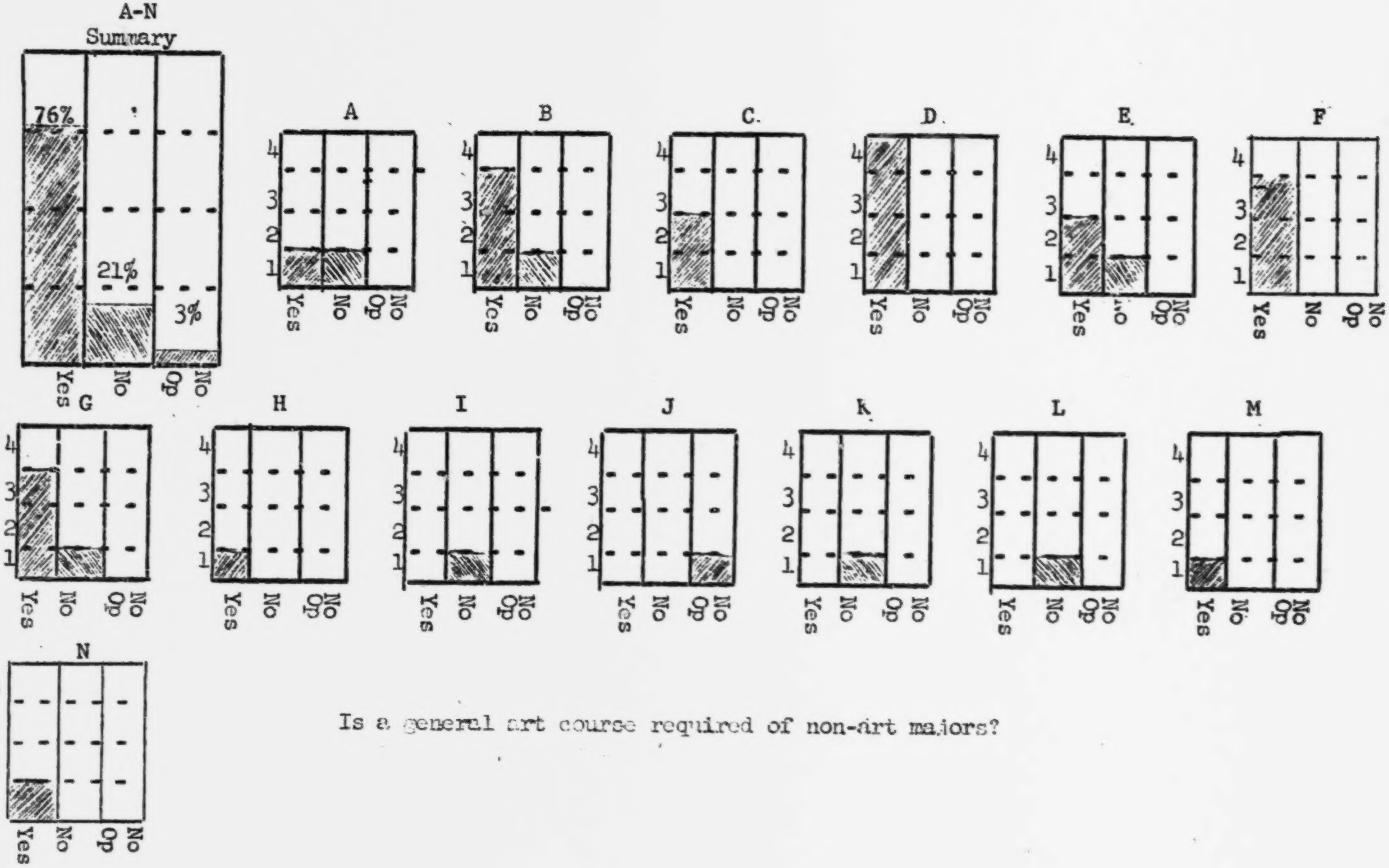
Is a general art course offered as an elective course?

C-8

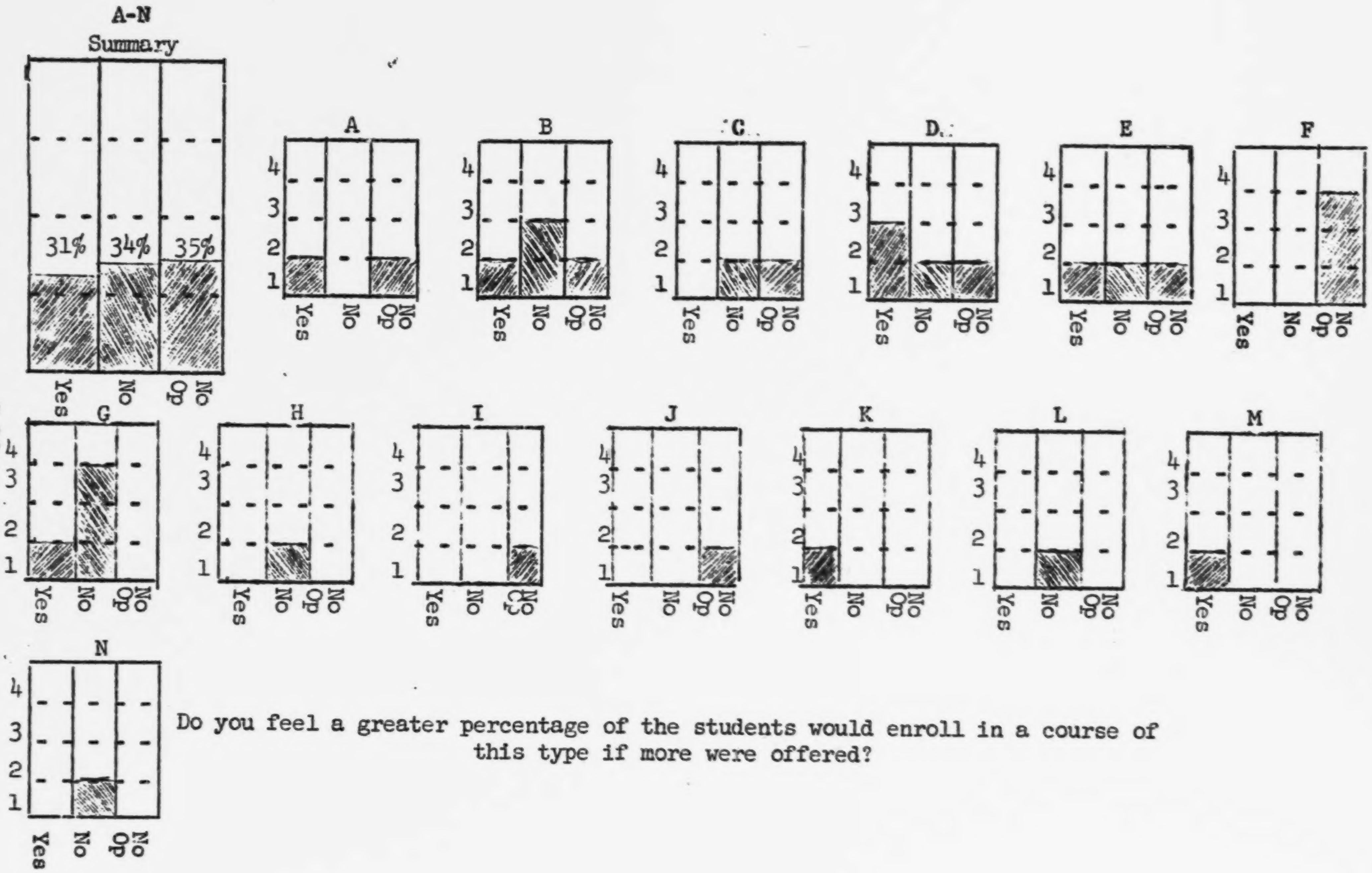


Has this course been developed specifically for persons not intending to major in art?

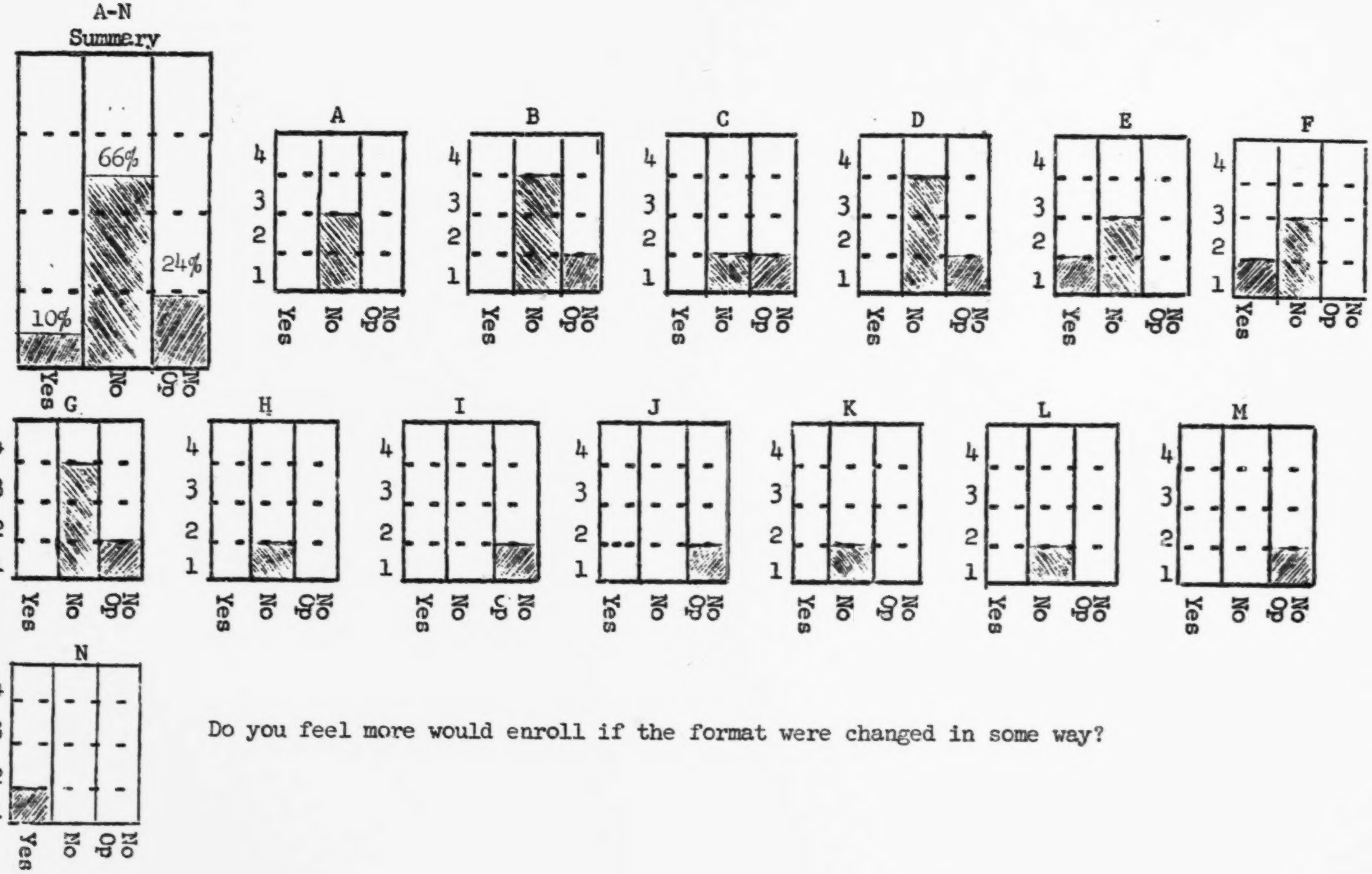
C-9



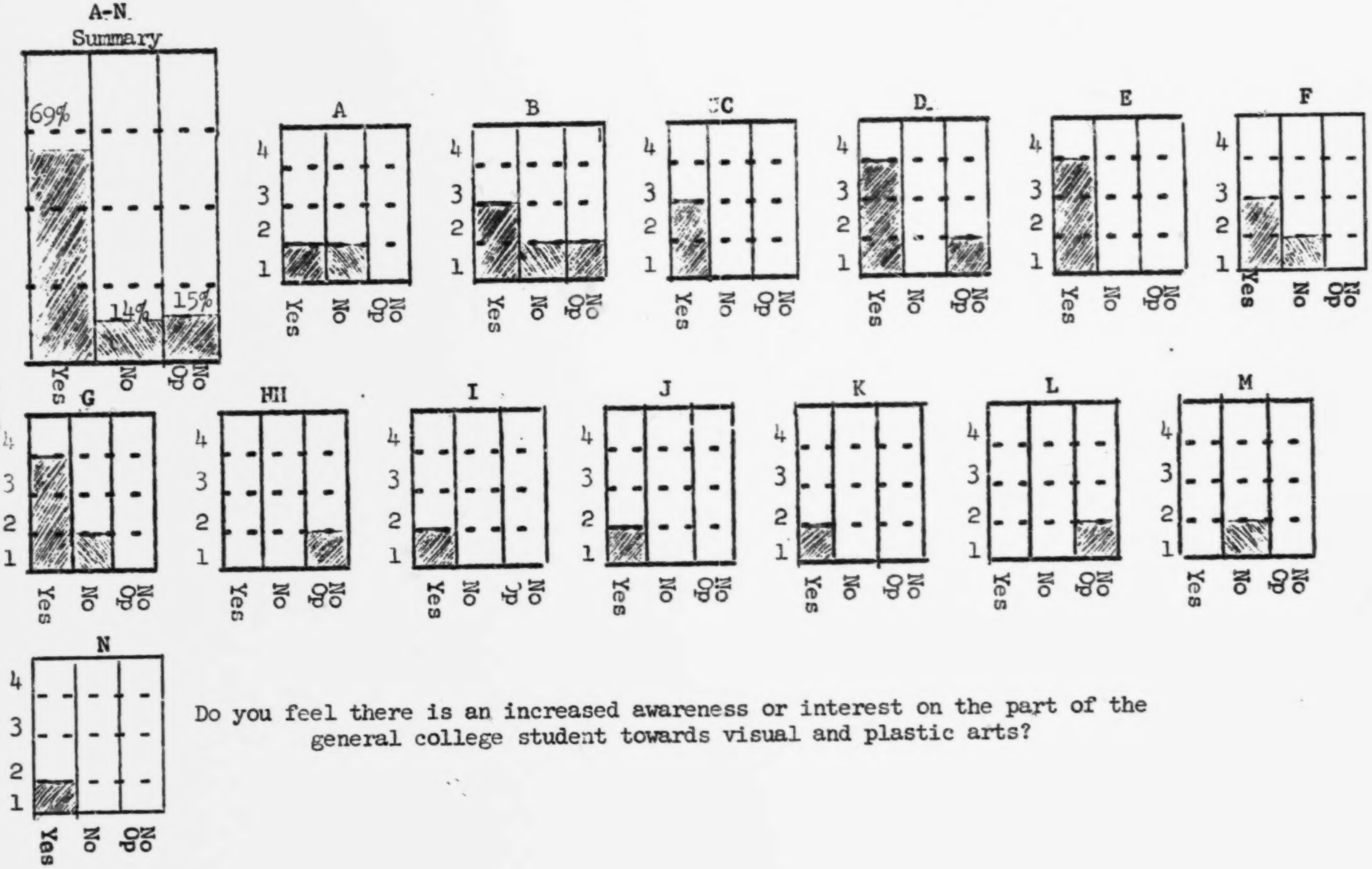
Is a general art course required of non-art majors?



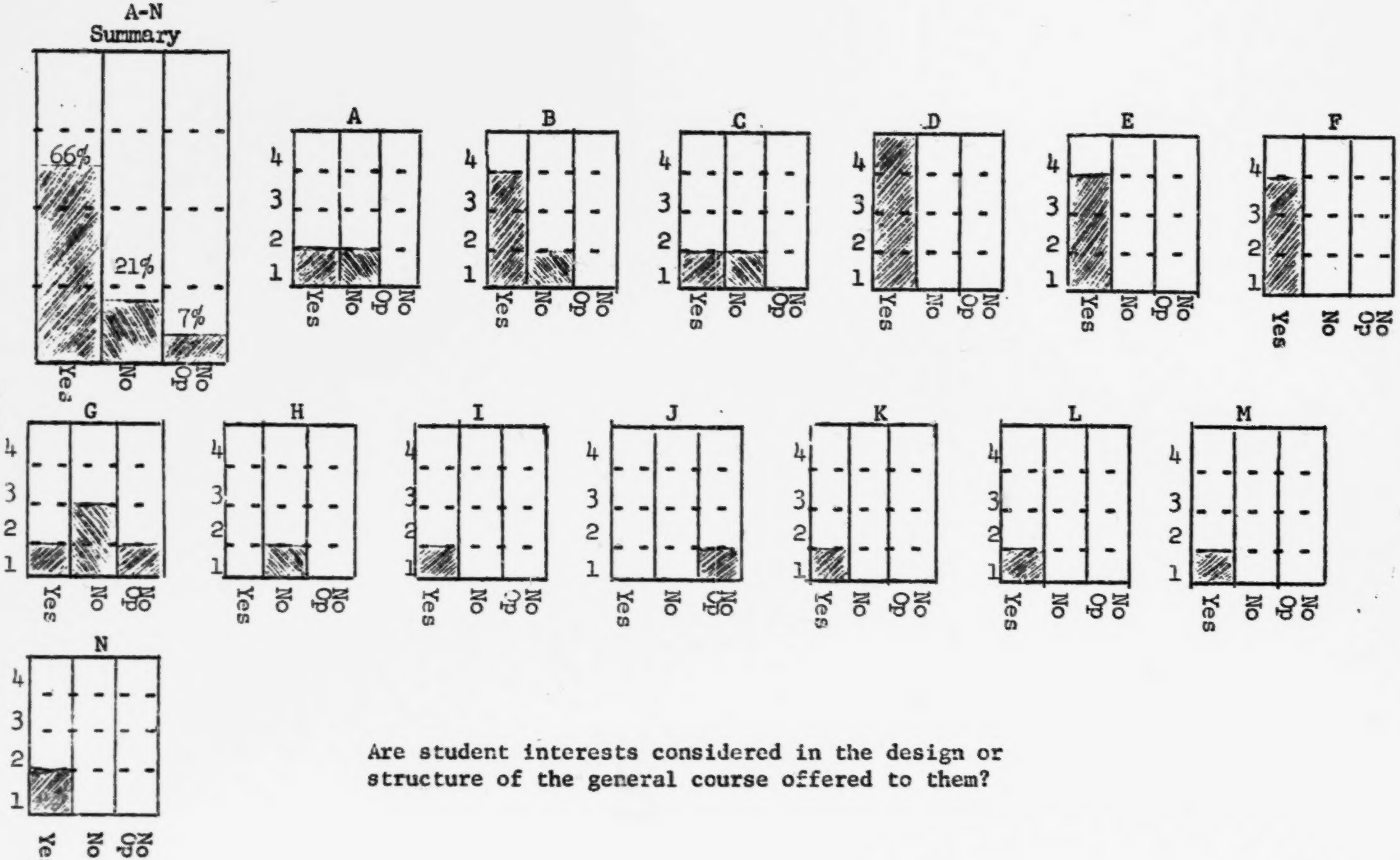
Do you feel a greater percentage of the students would enroll in a course of this type if more were offered?



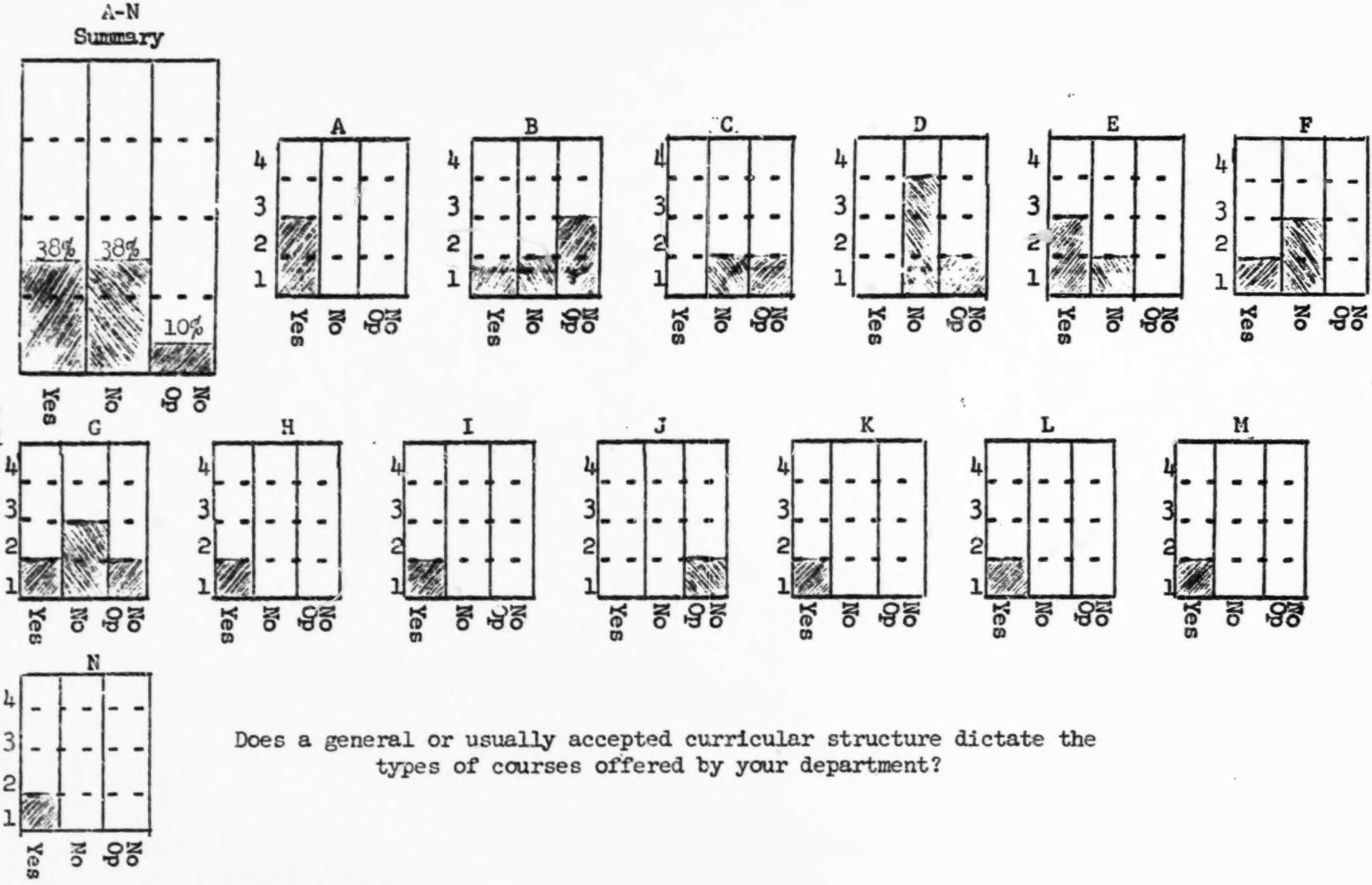
Do you feel more would enroll if the format were changed in some way?



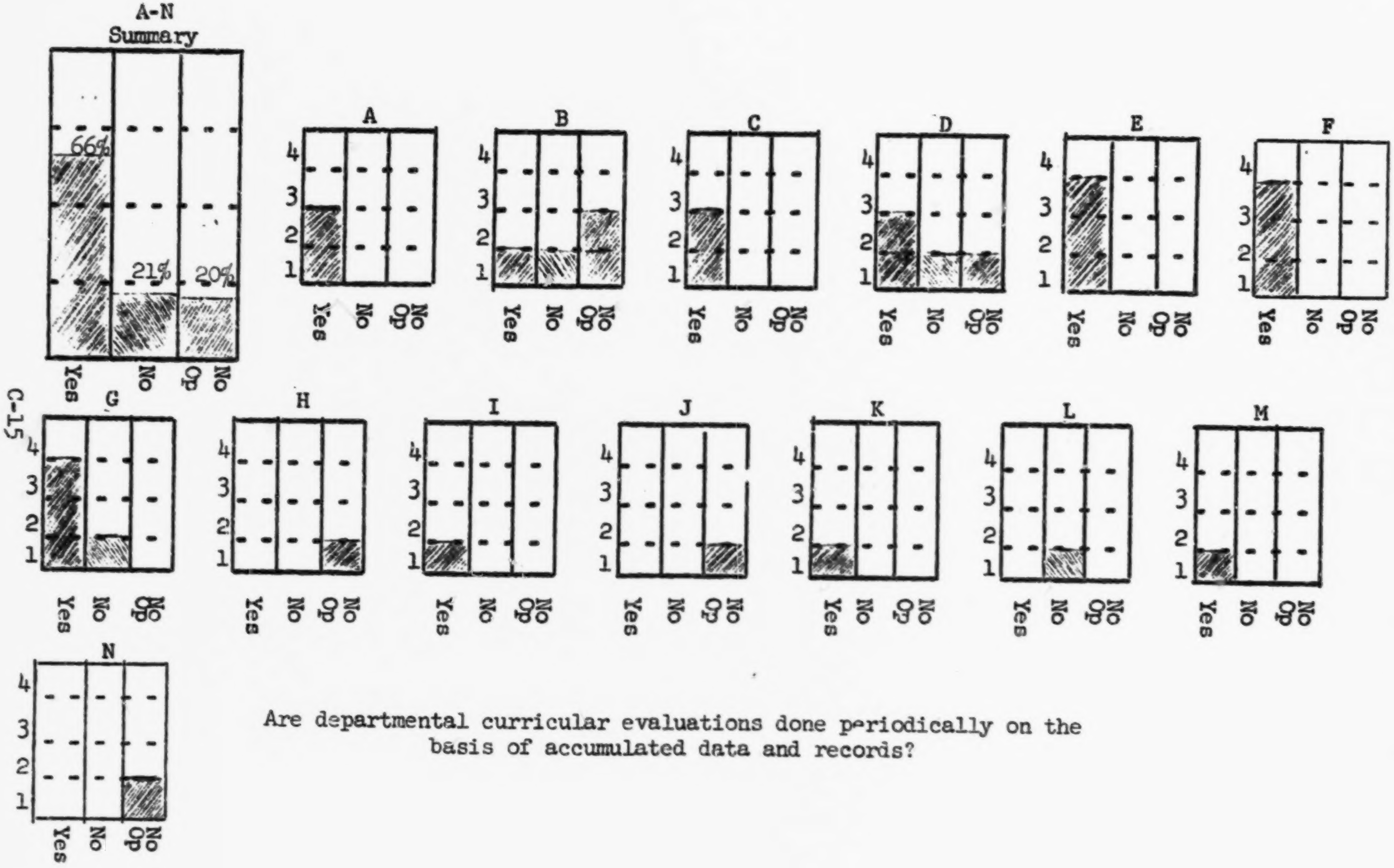
Do you feel there is an increased awareness or interest on the part of the general college student towards visual and plastic arts?



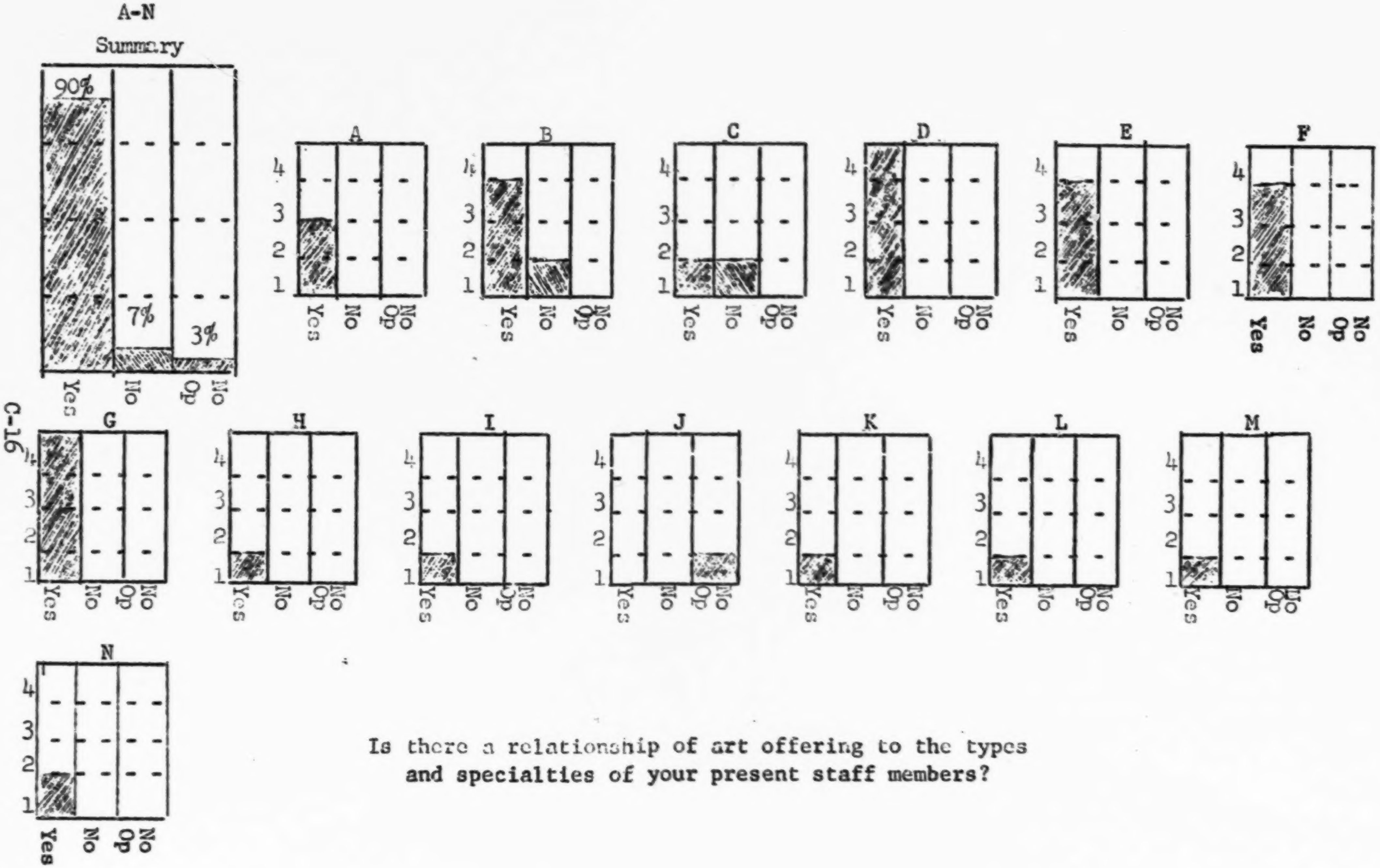
Are student interests considered in the design or structure of the general course offered to them?



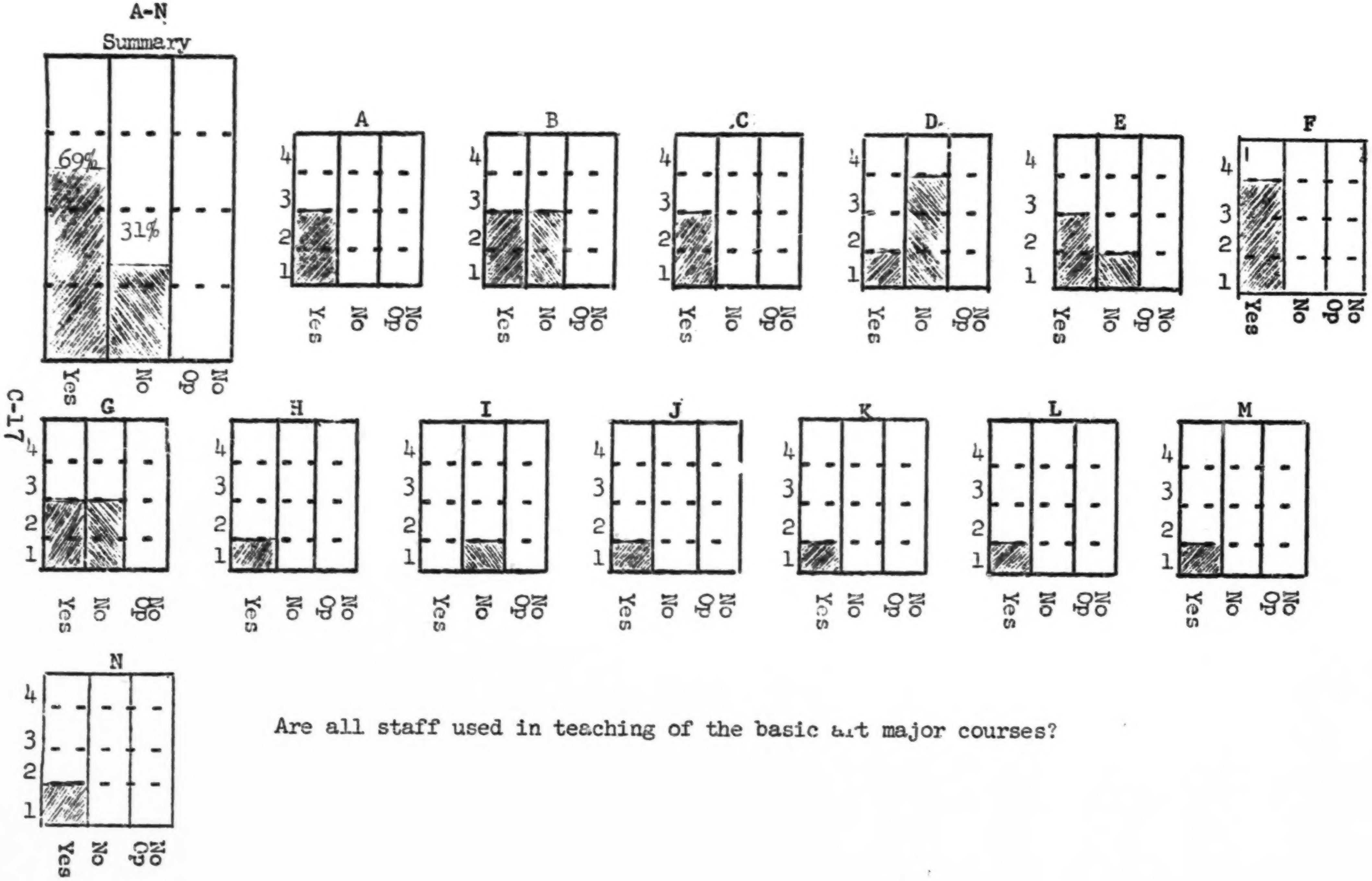
Does a general or usually accepted curricular structure dictate the types of courses offered by your department?



Are departmental curricular evaluations done periodically on the basis of accumulated data and records?

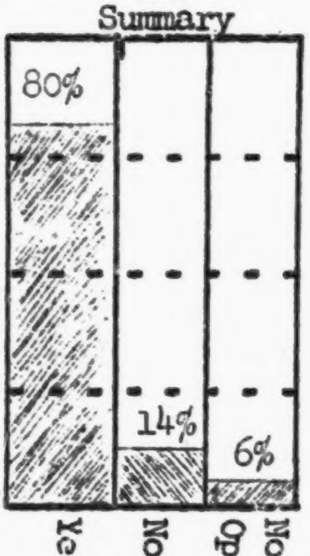


Is there a relationship of art offering to the types and specialties of your present staff members?



Are all staff used in teaching of the basic art major courses?

A-N
Summary



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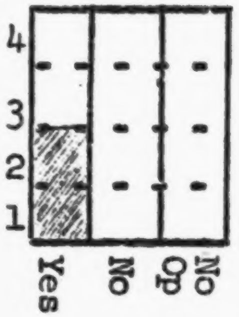

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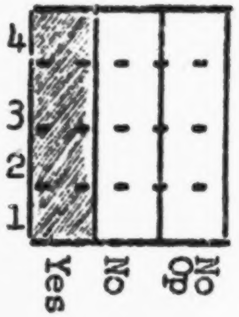

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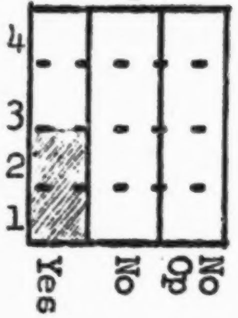

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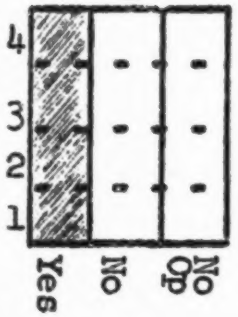

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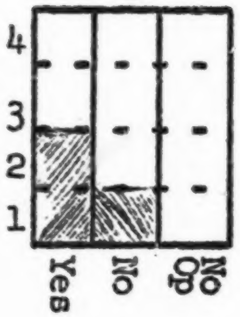

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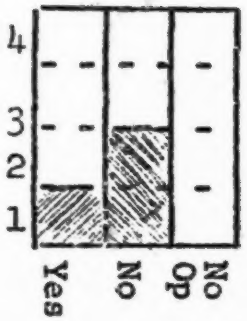

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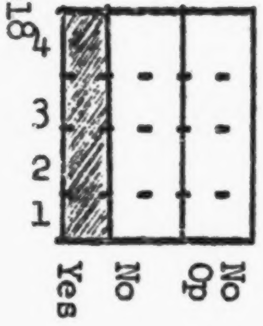

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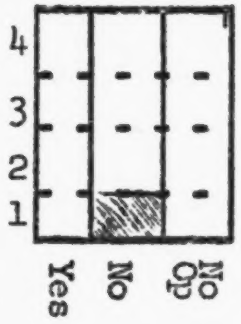

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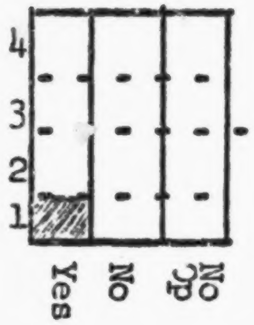

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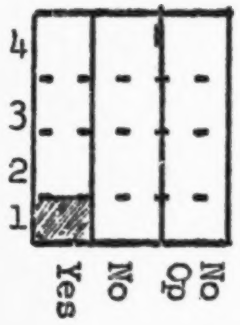

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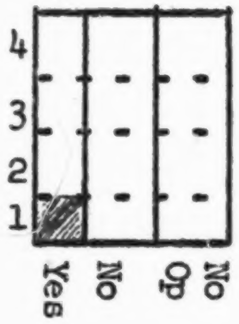

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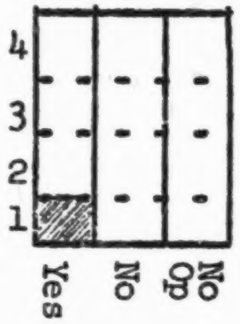

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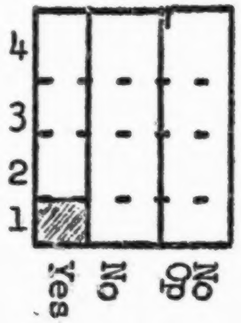

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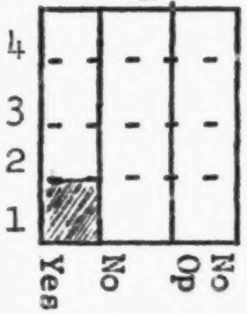
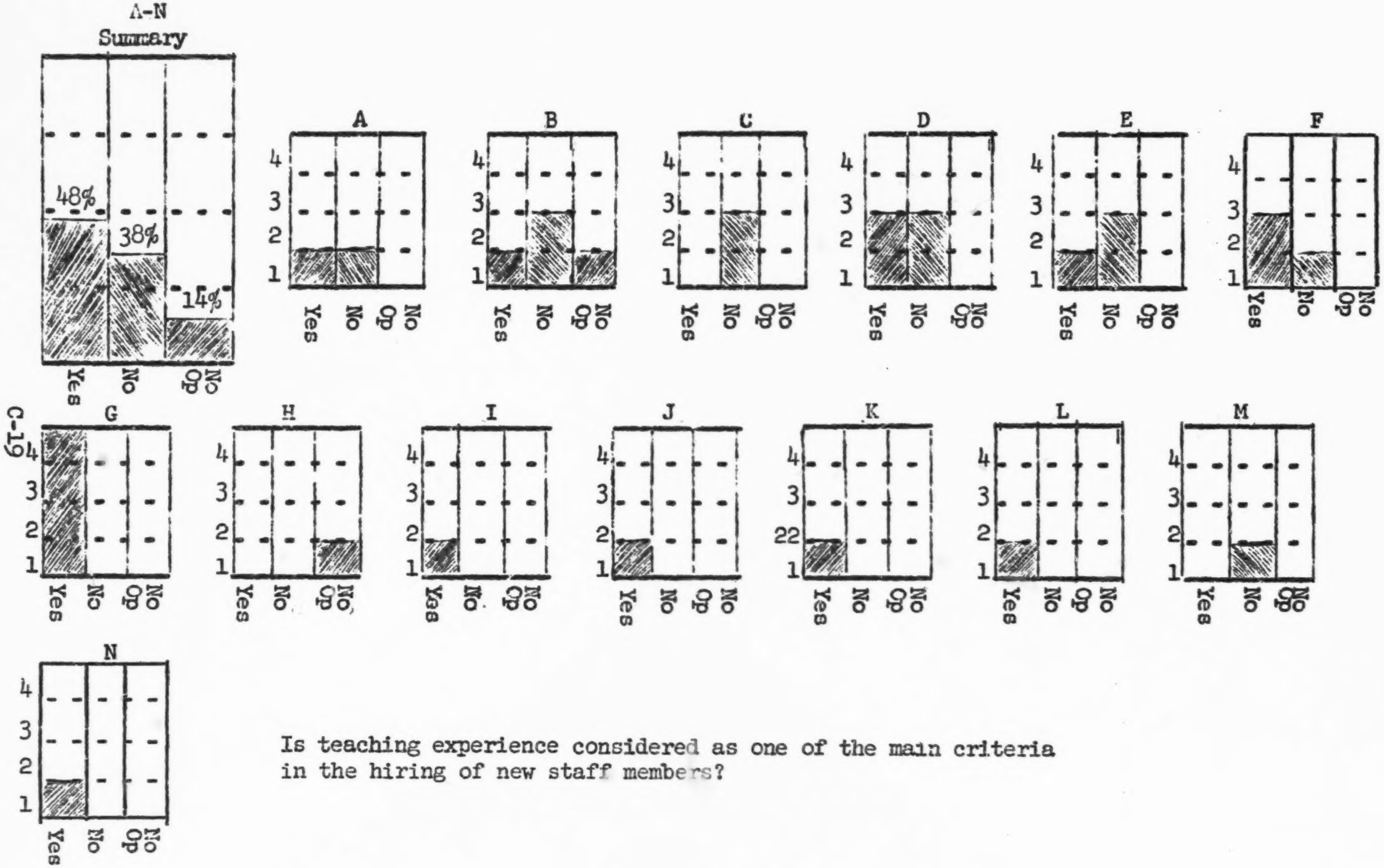
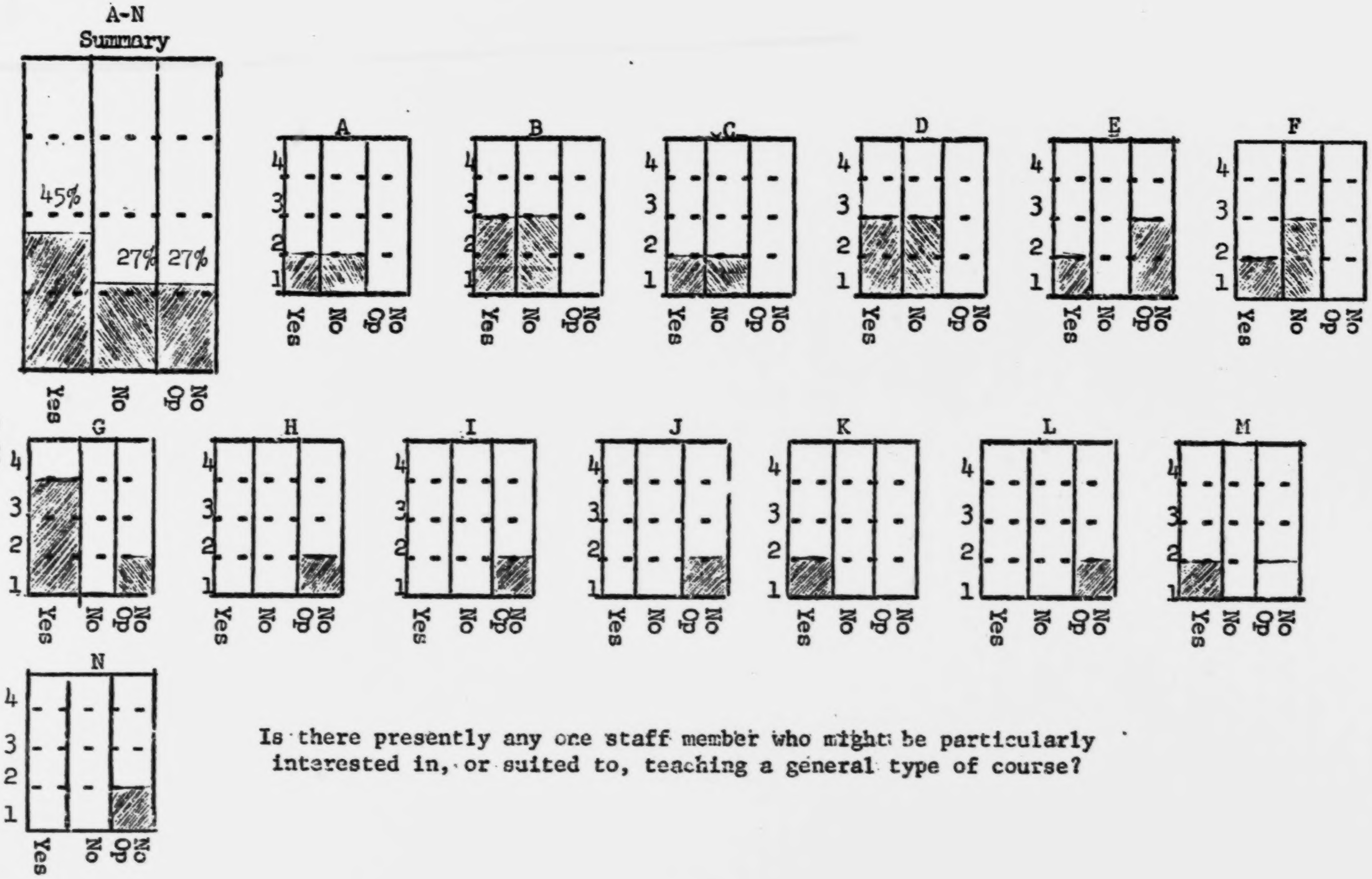


Does the schedule of each staff member provide an opportunity to do scholarly work of one's own such as writing or the opportunity to work professionally in one or more art media?

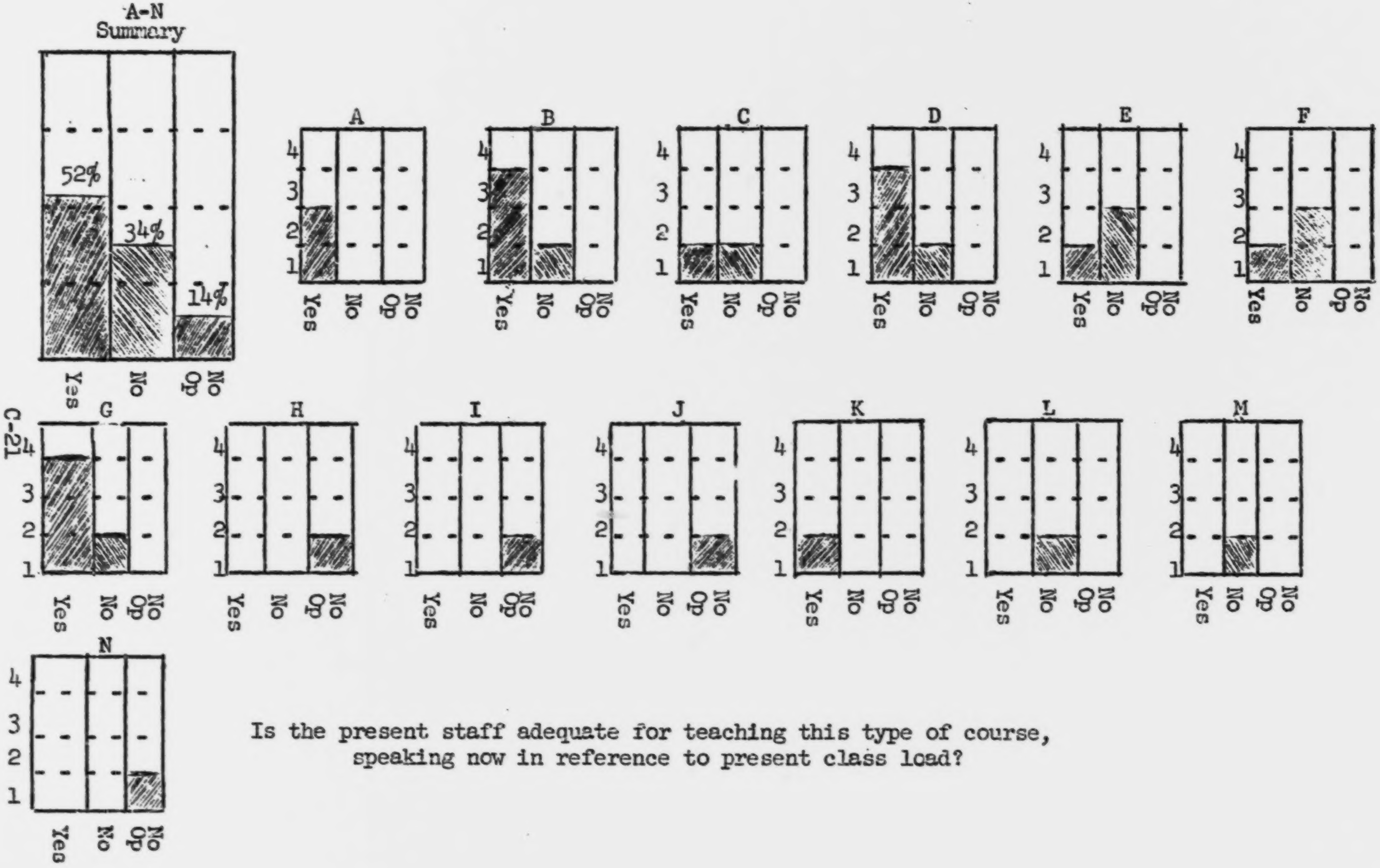


Is teaching experience considered as one of the main criteria in the hiring of new staff members?



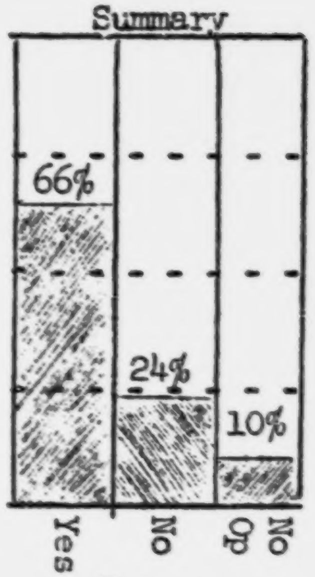
Is there presently any one staff member who might be particularly interested in, or suited to, teaching a general type of course?

C-21



Is the present staff adequate for teaching this type of course, speaking now in reference to present class load?

A-N Summary



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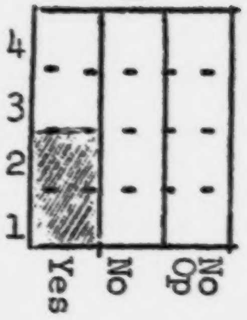

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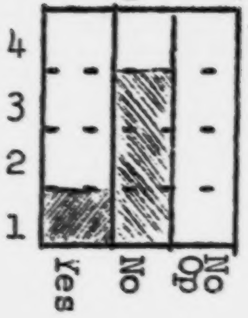

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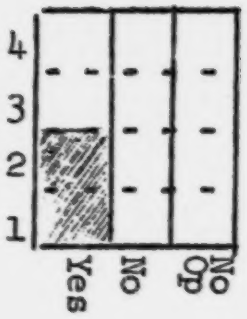

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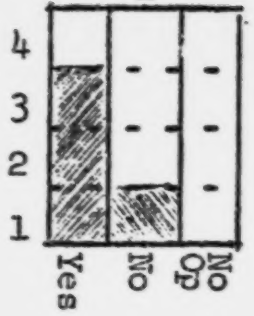

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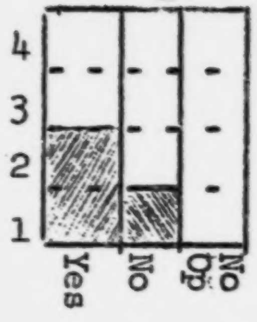

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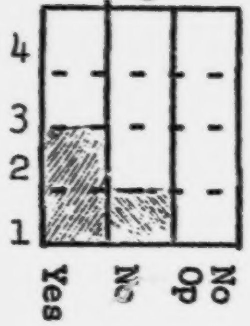

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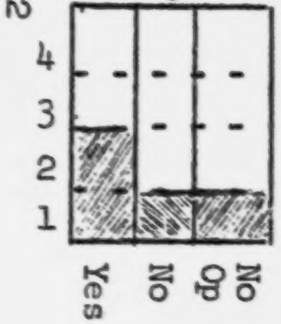

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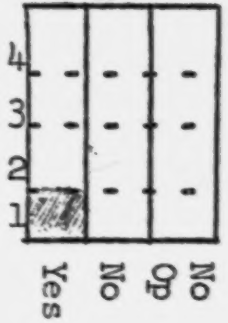

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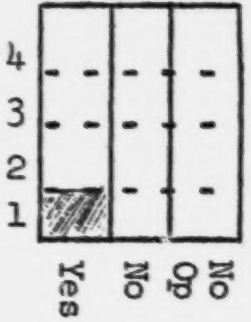

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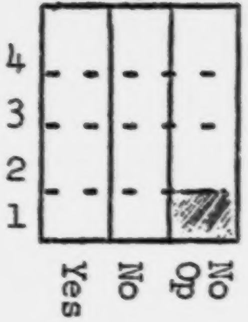

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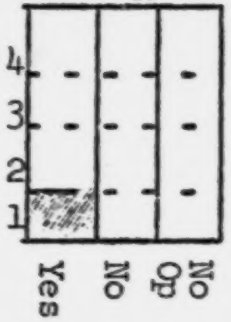

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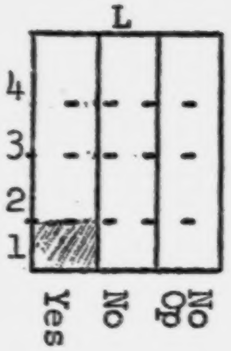

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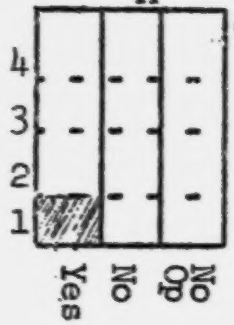

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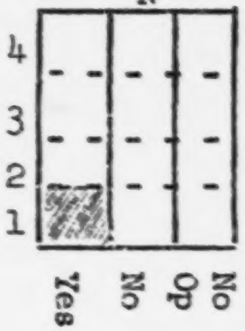
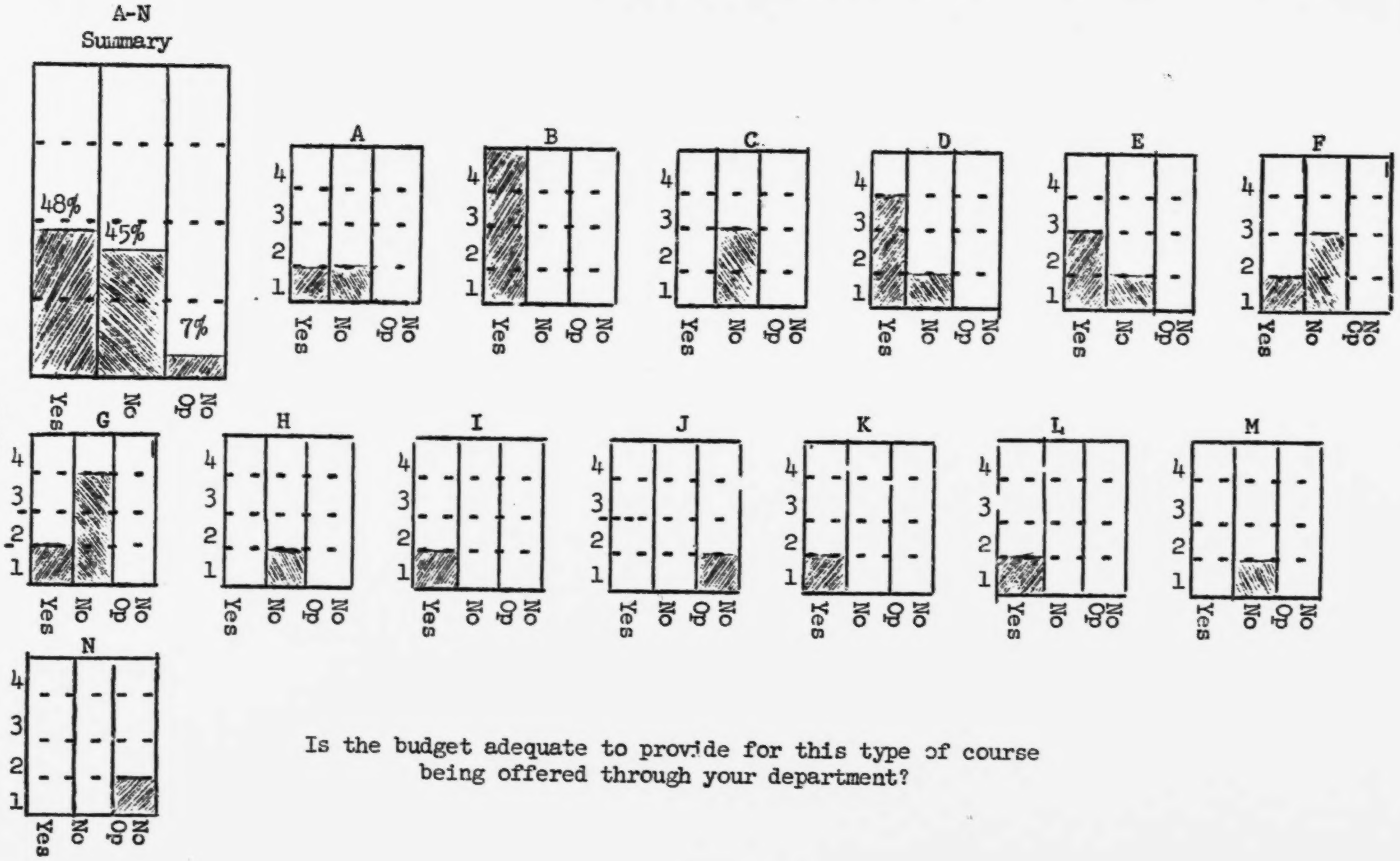
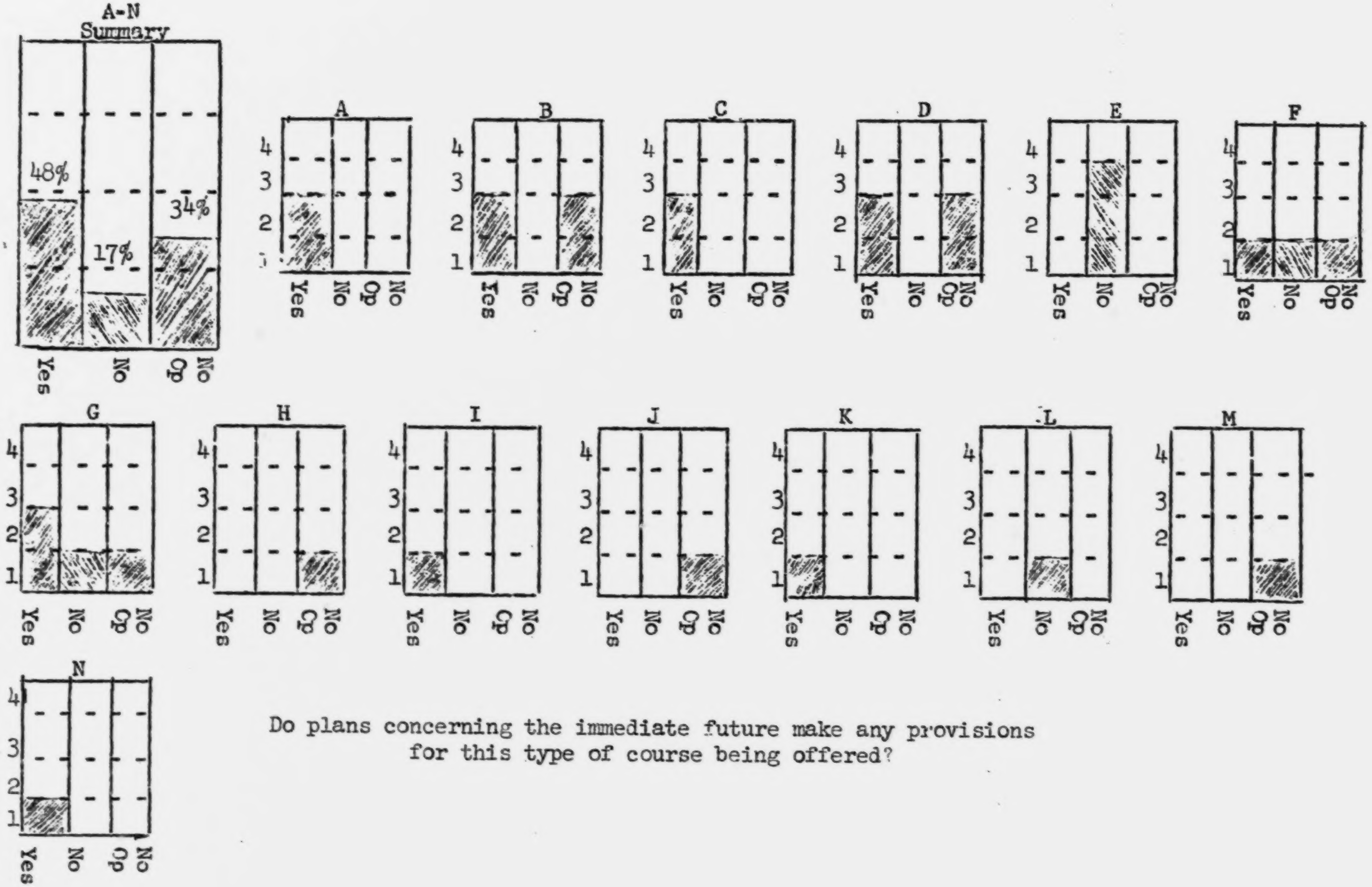


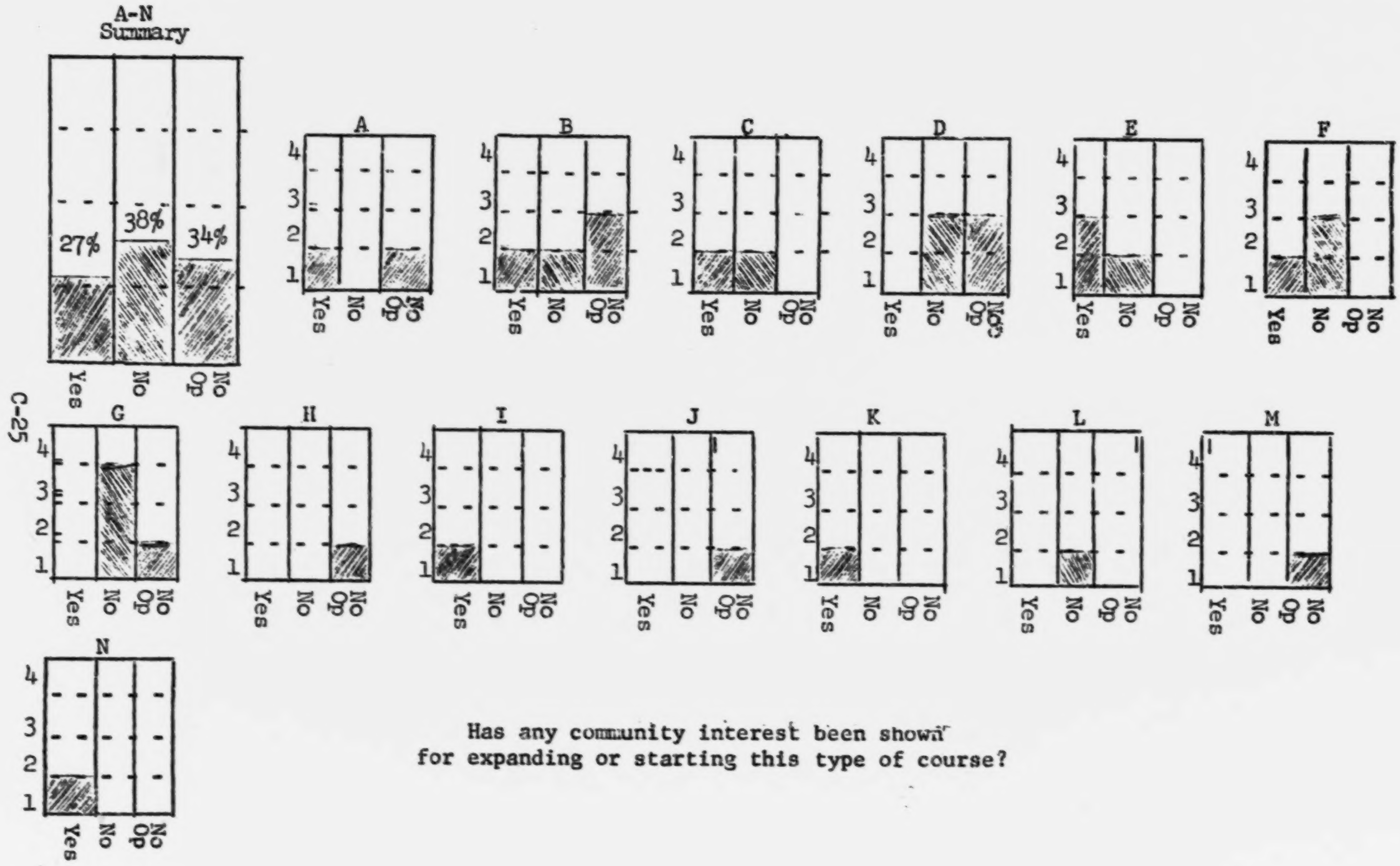
Is there a relationship of the physical plant to a general course offering?
(eg. No space, space not suited to this type, etc.)



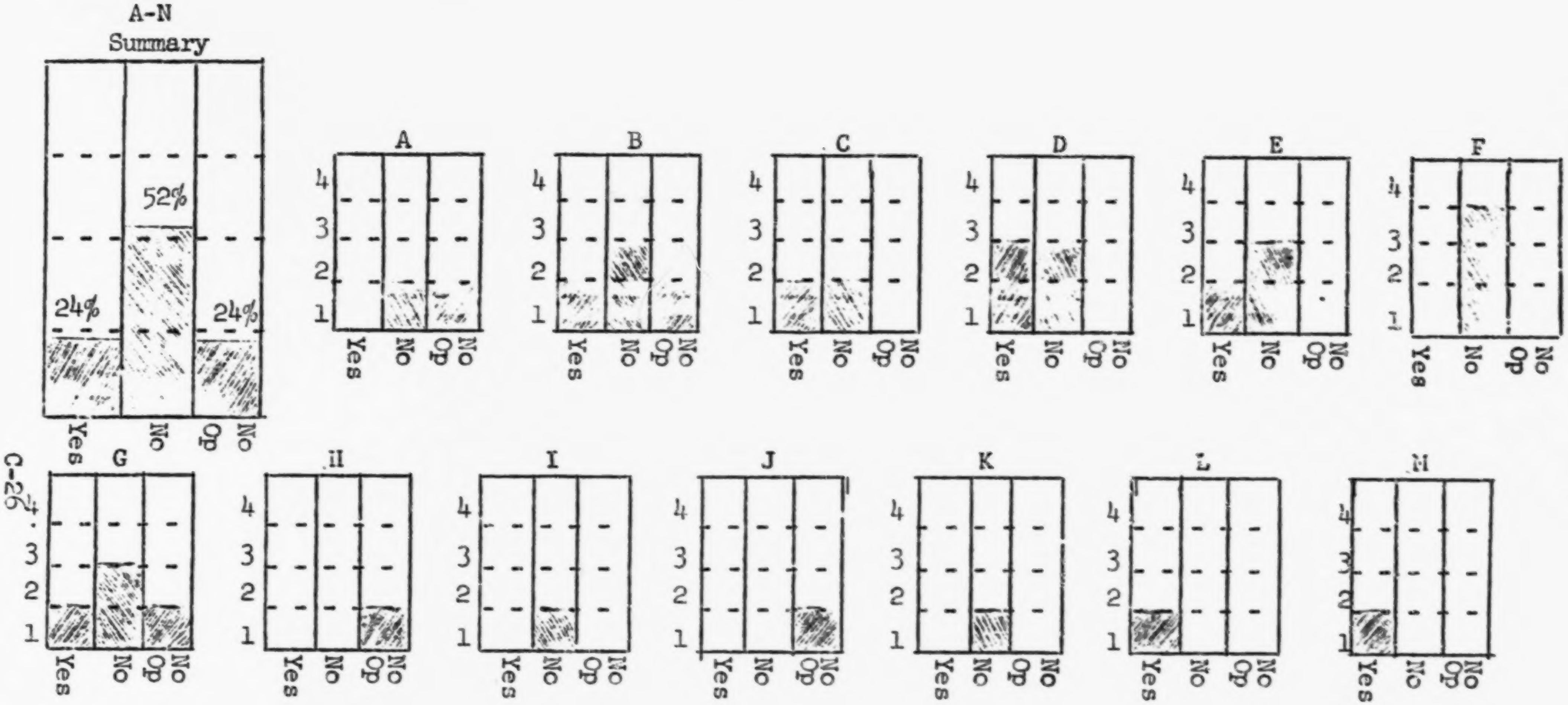
Is the budget adequate to provide for this type of course being offered through your department?

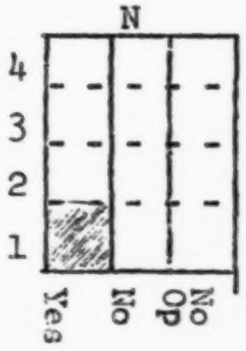


Do plans concerning the immediate future make any provisions for this type of course being offered?

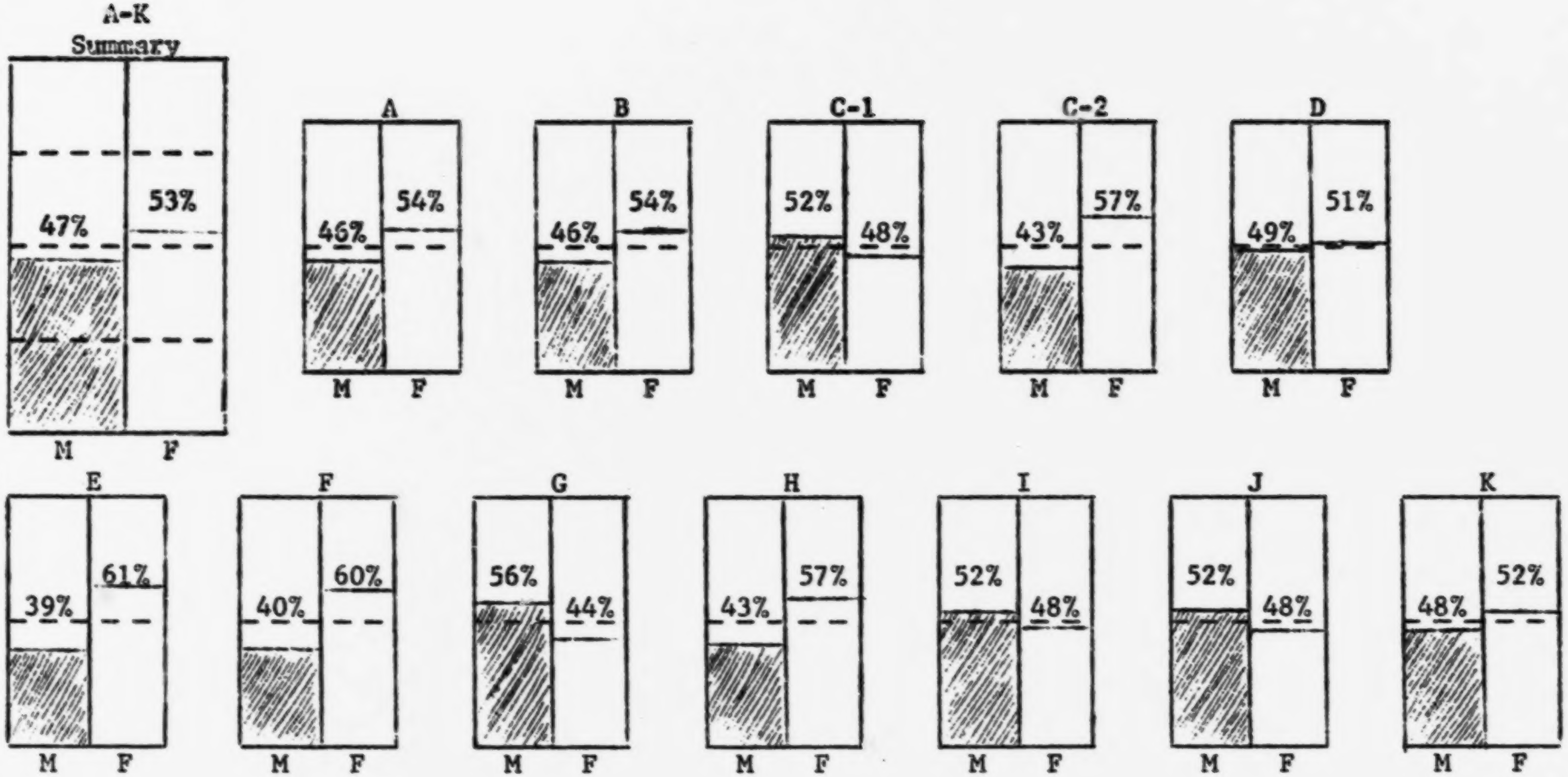


Has any community interest been shown for expanding or starting this type of course?

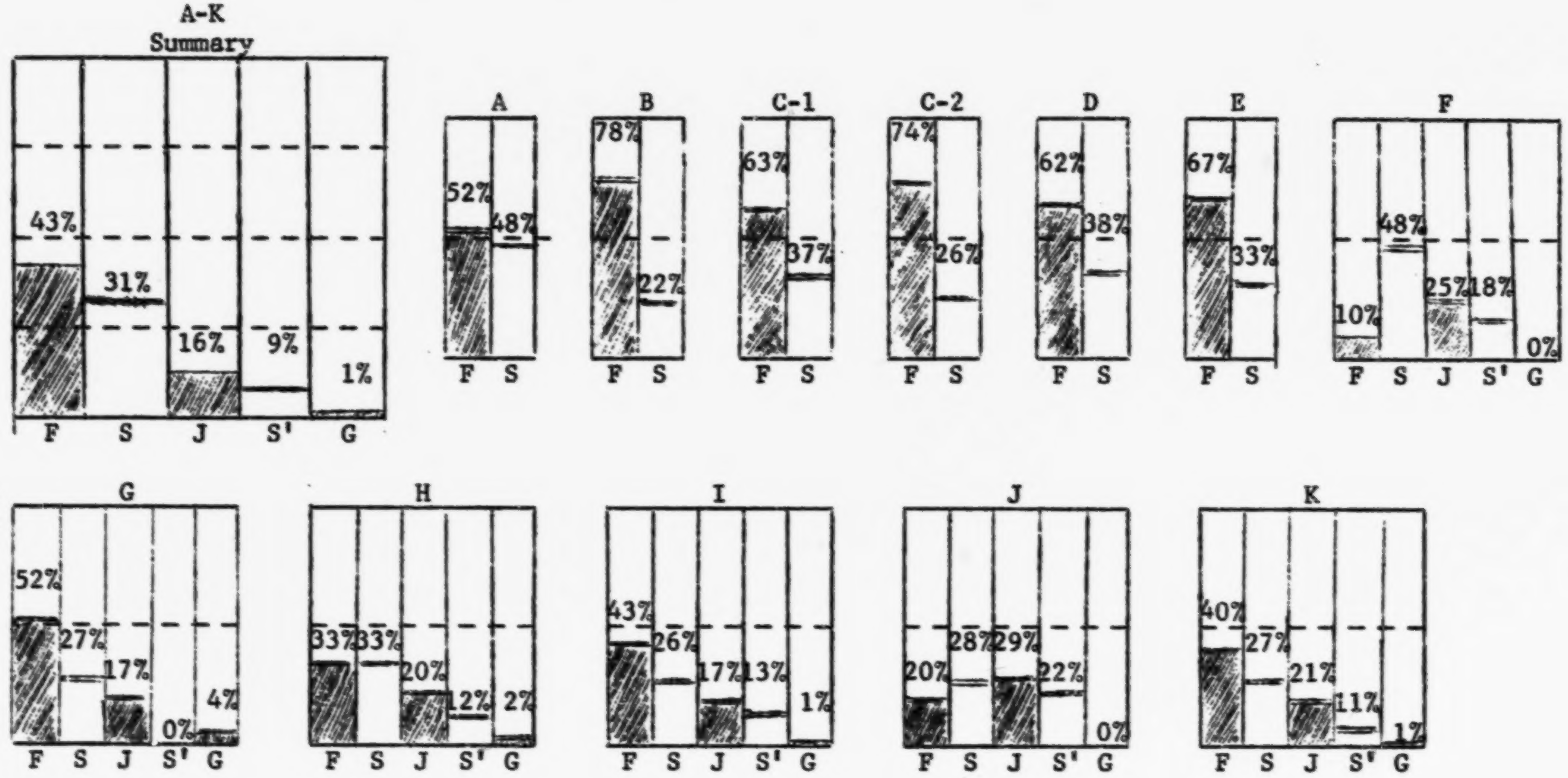




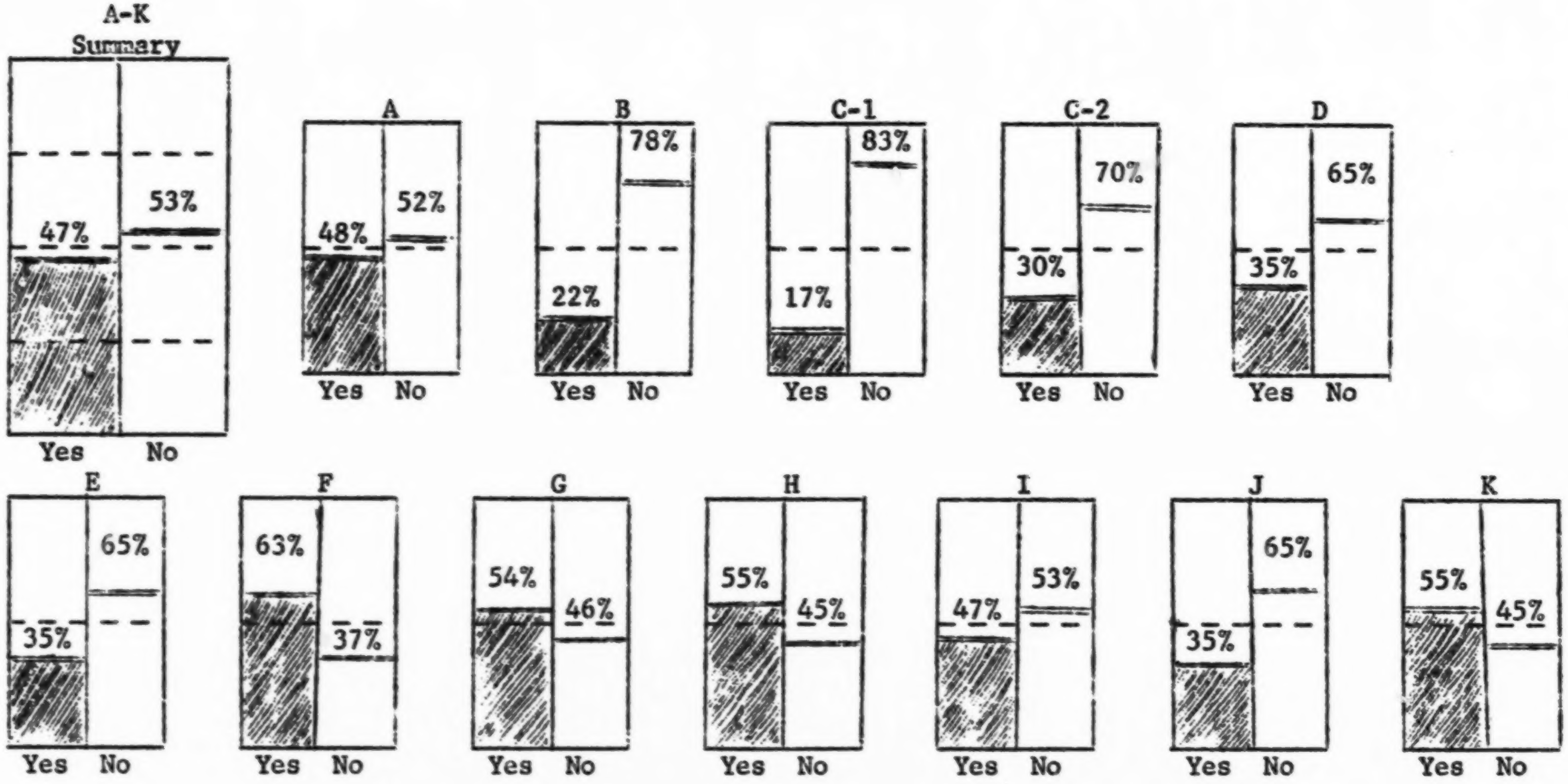
Do you feel your present facilities would allow for initiating or expanding this type of course offering? (Staff availability is not to be considered in your answer.)



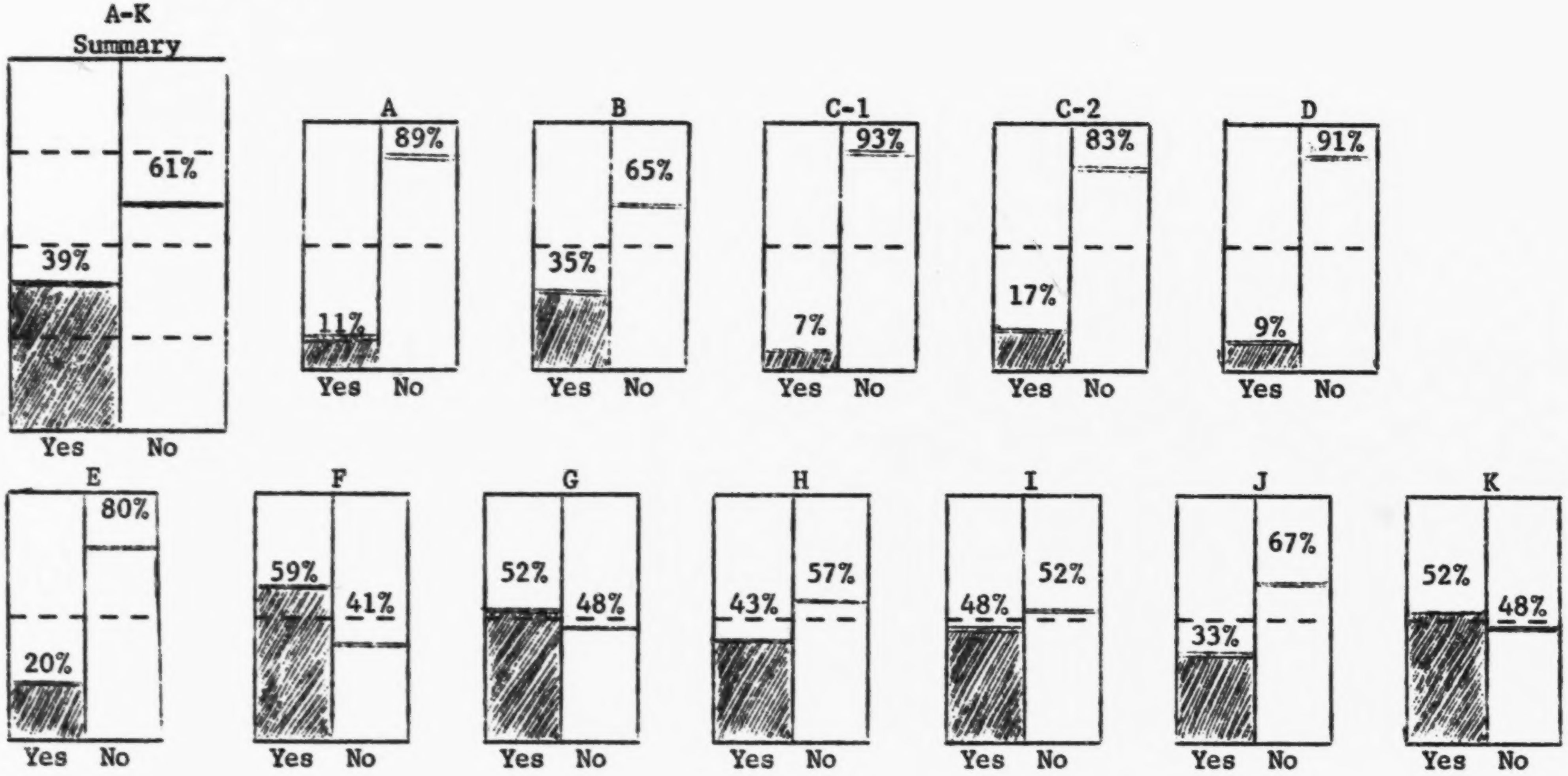
Percentages of Male and Female Students Polled in Each School



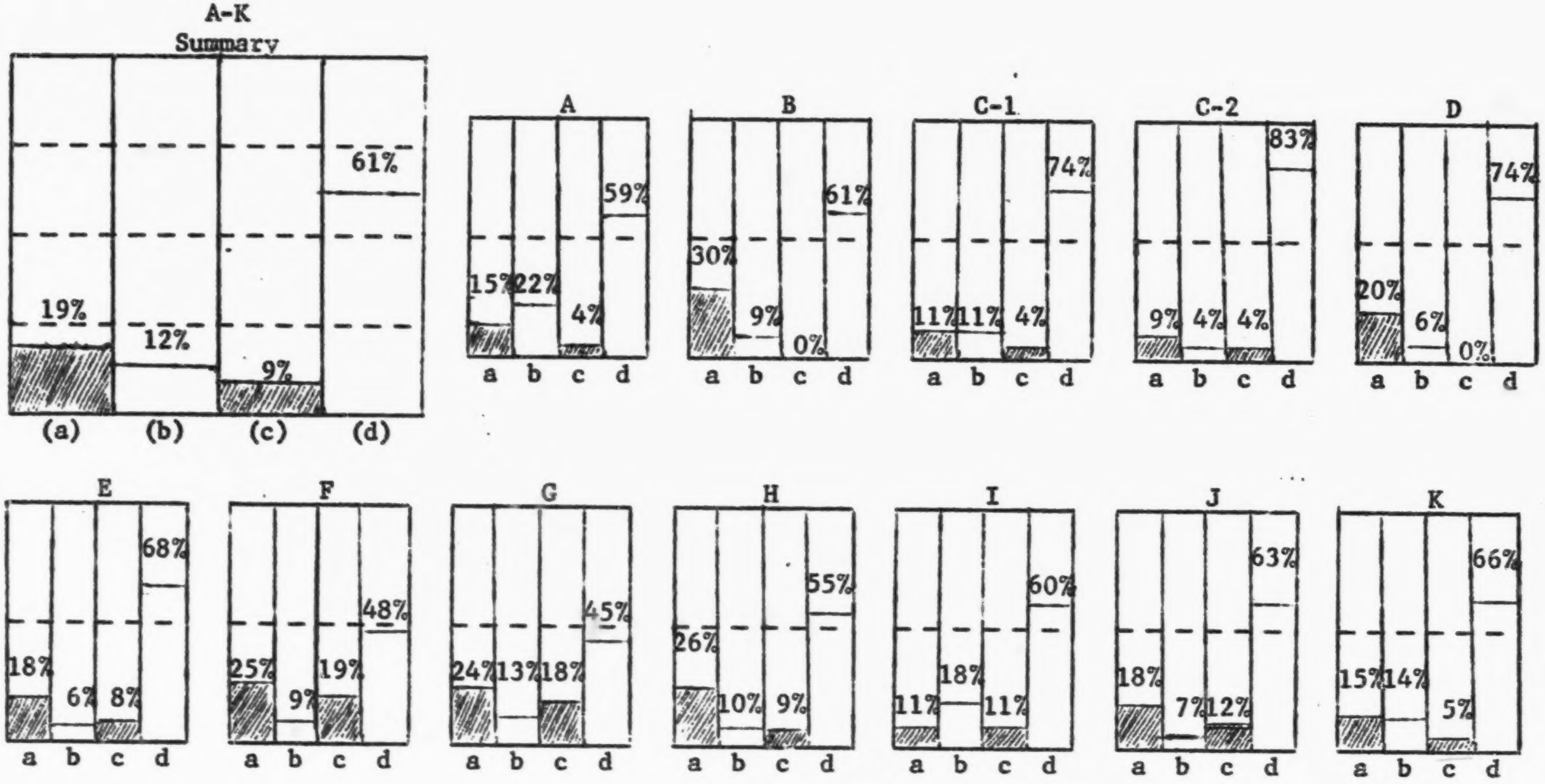
Percentages of Polled Students According to Their Level
F - Freshmen, S - Sophomores, J - Juniors, S' - Seniors, G - Graduates



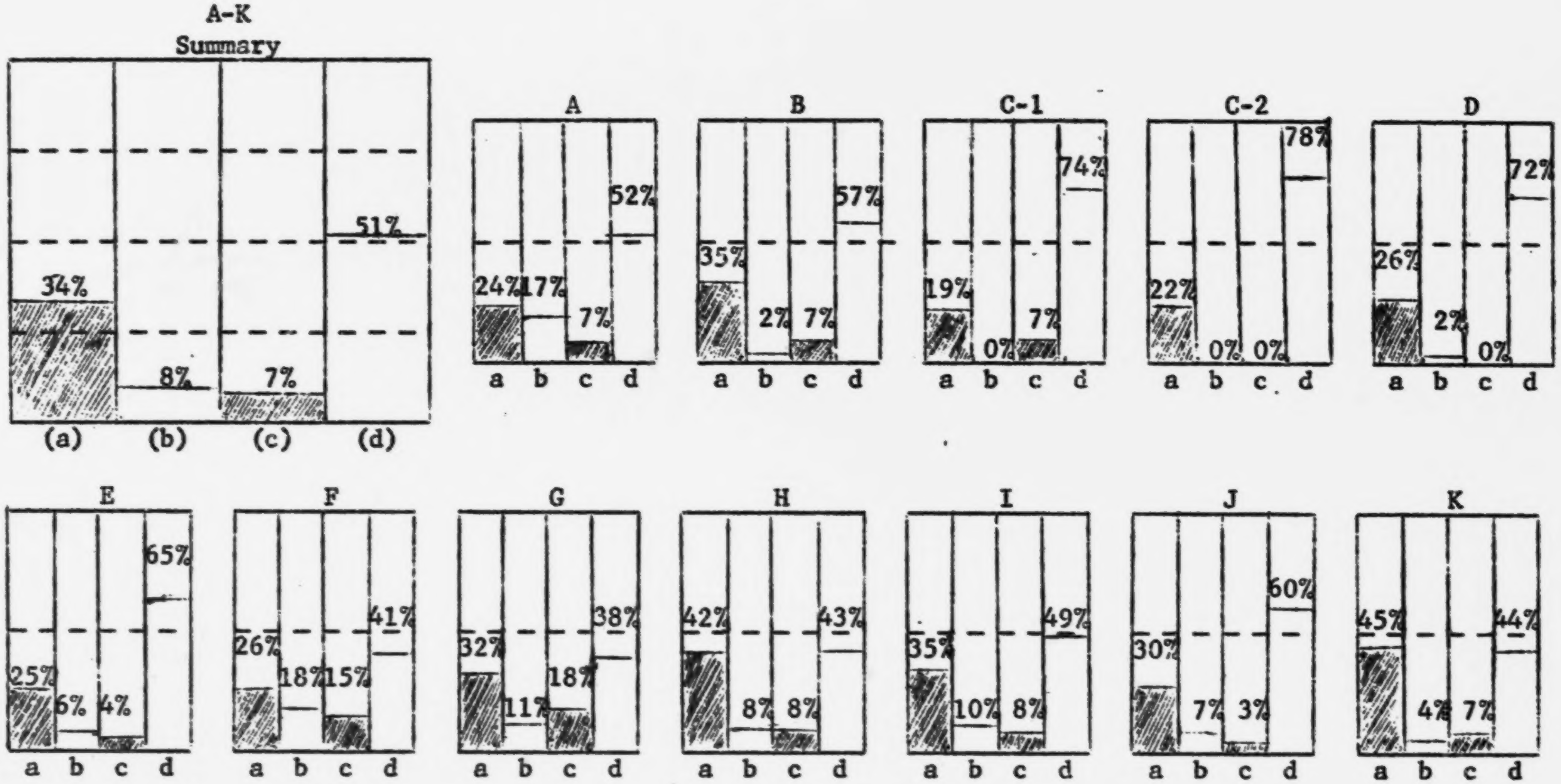
Percentages of Students Who Had Taken an Art Course



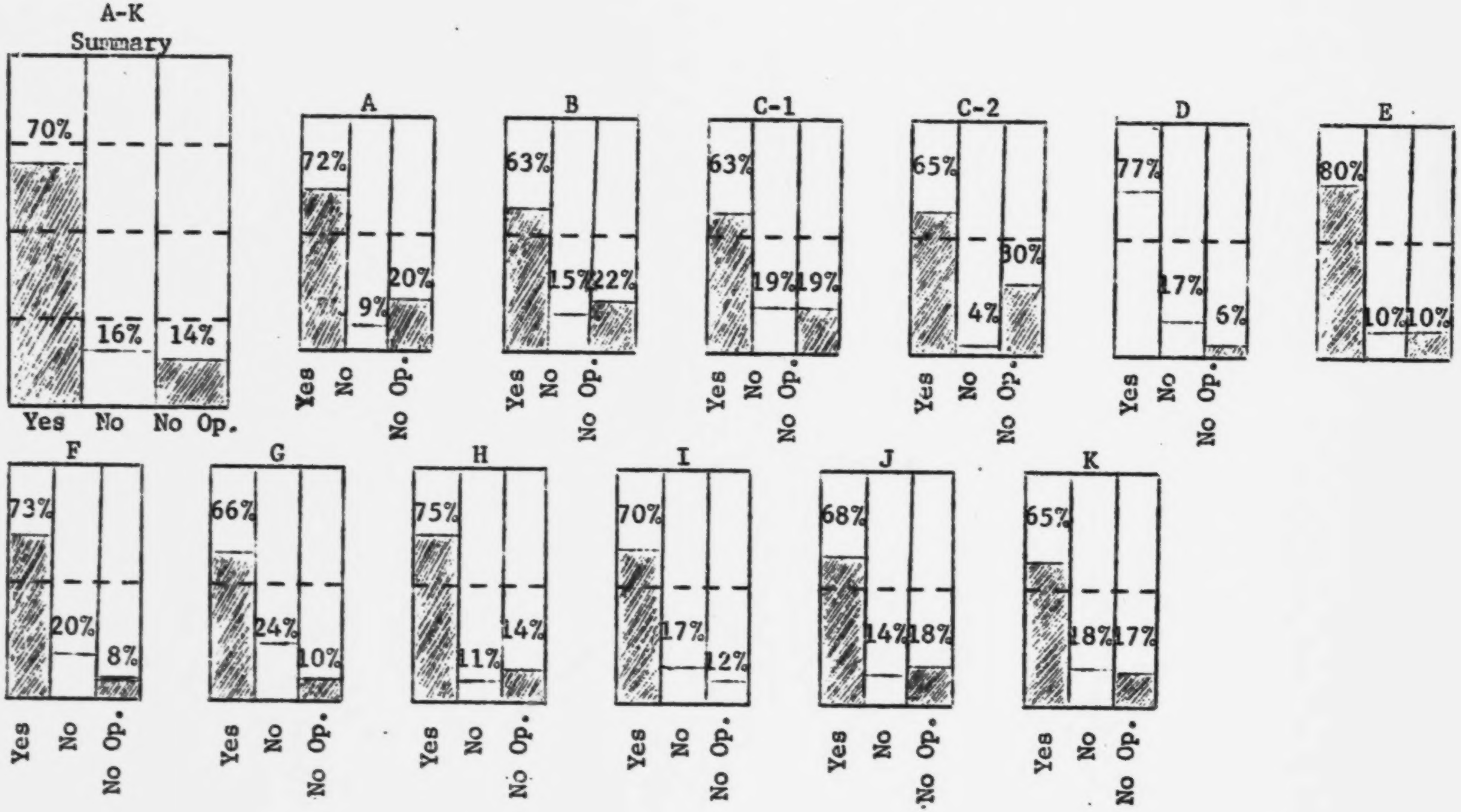
Percentages of Students Taking Art as a Required Course



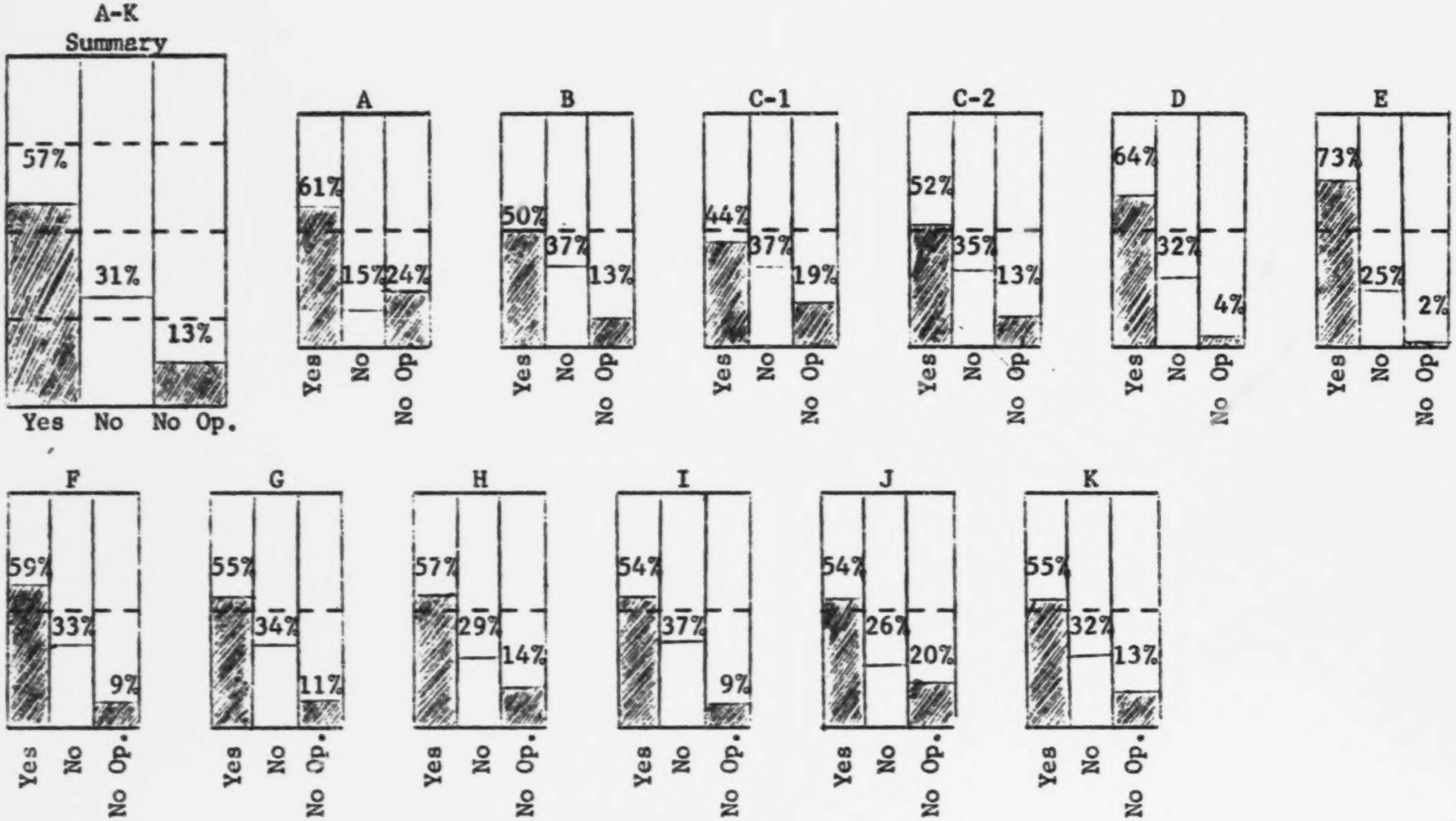
Percentages of Students Who Took an Art Course That Was Oriented Towards: (a) Studio (b) Survey
(c) Methods (d) Art History



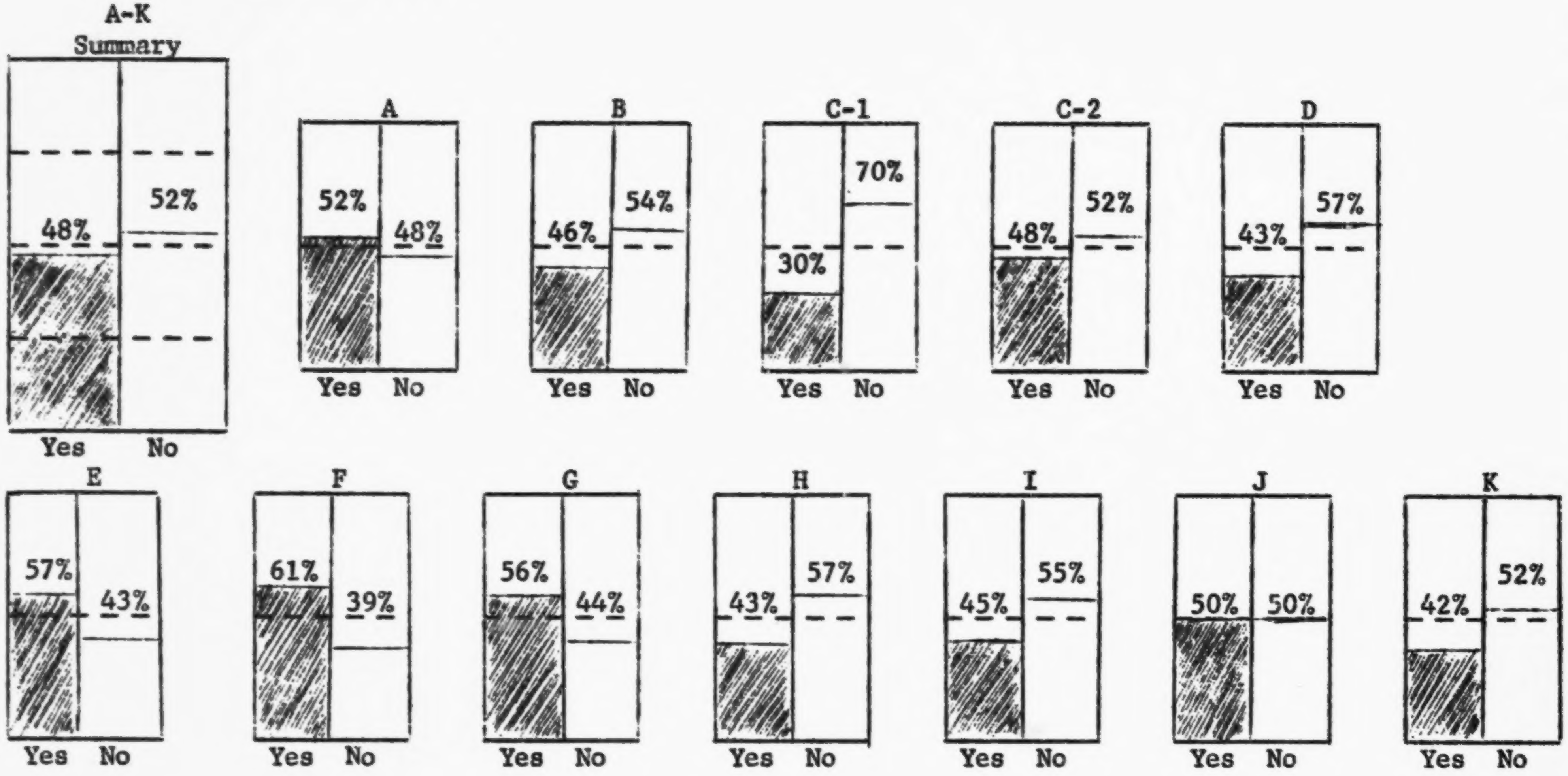
Percentages of Students' Reaction to the Art Course They Had Taken
(a) Favorable, (b) Unfavorable, (c) Indifferent, (d) Favorable and Unfavorable



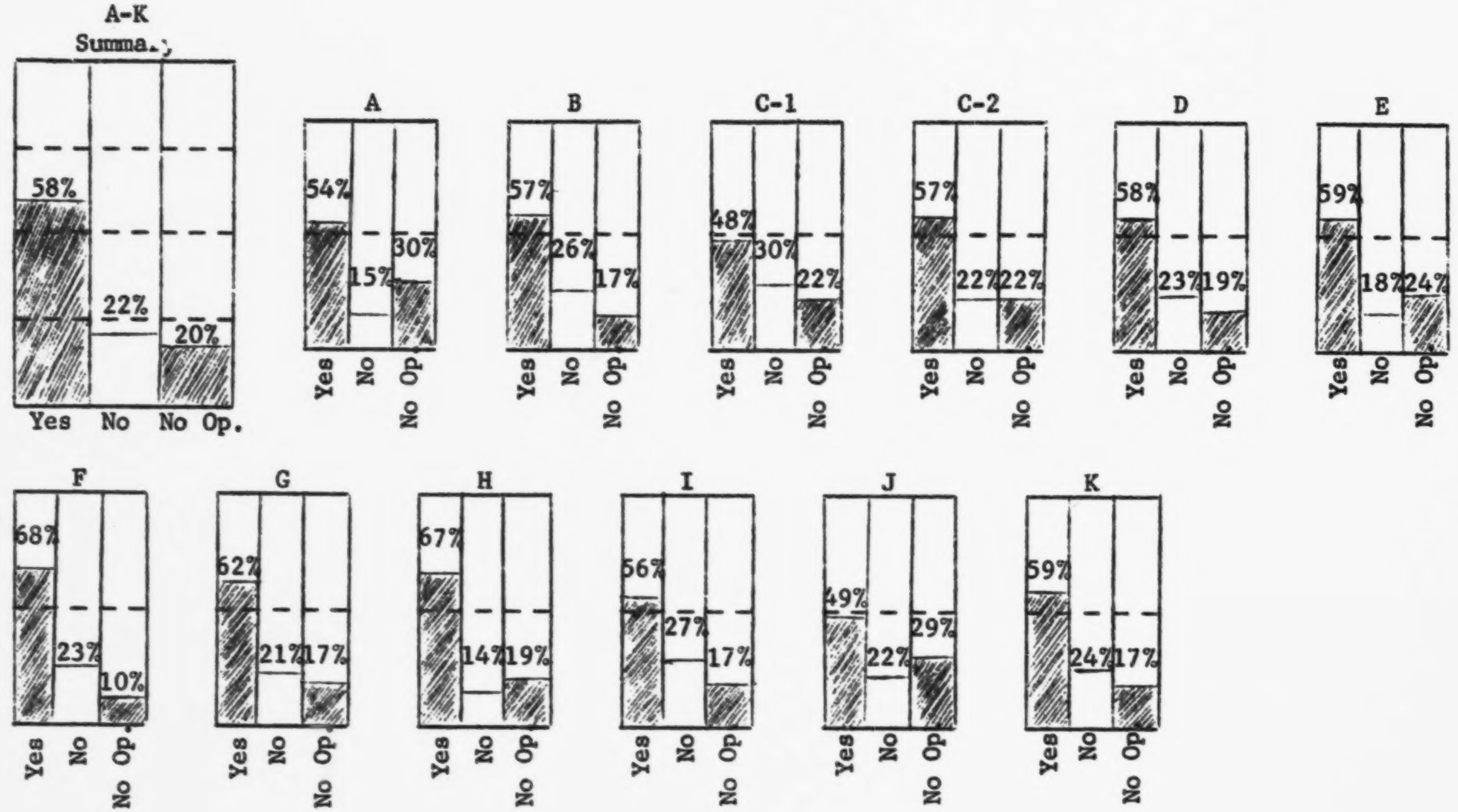
Percentages of Students Who Would Like to See More Art Courses Offered on an Elective Basis



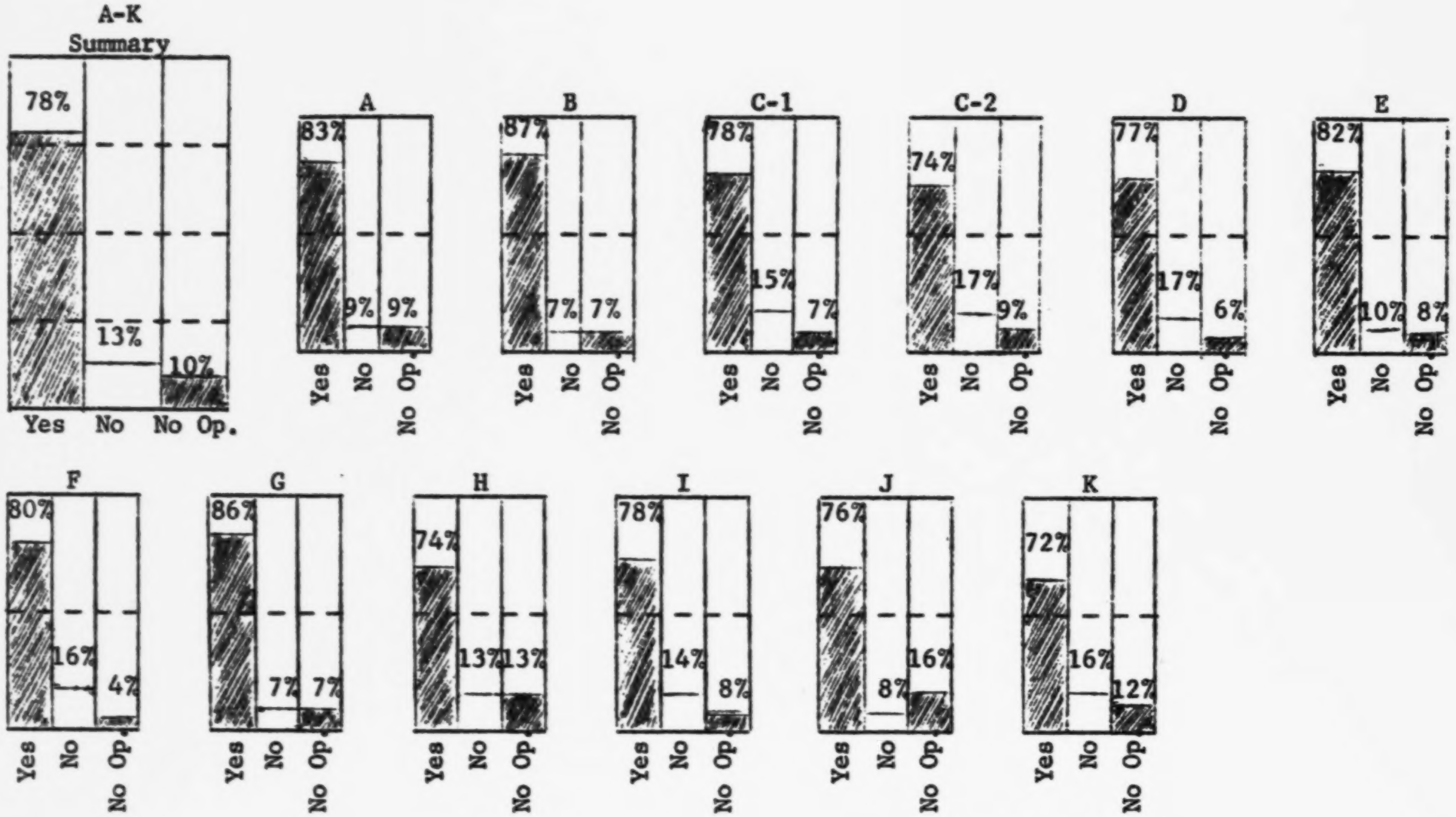
Percentages of Students Who Would Elect One or More Art Courses If They Were Offered on an Elective Basis



Percentages of Students Who Would Elect an Art Course if the Format Were Changed or Different



Percentages of Students Who Would Elect an Additional Art Course
If a Format Change Was in Accord with Their Preference



Percentages of Students Who Would Attempt to Schedule an Art Course
If One of Greater Interest to Them Was Offered